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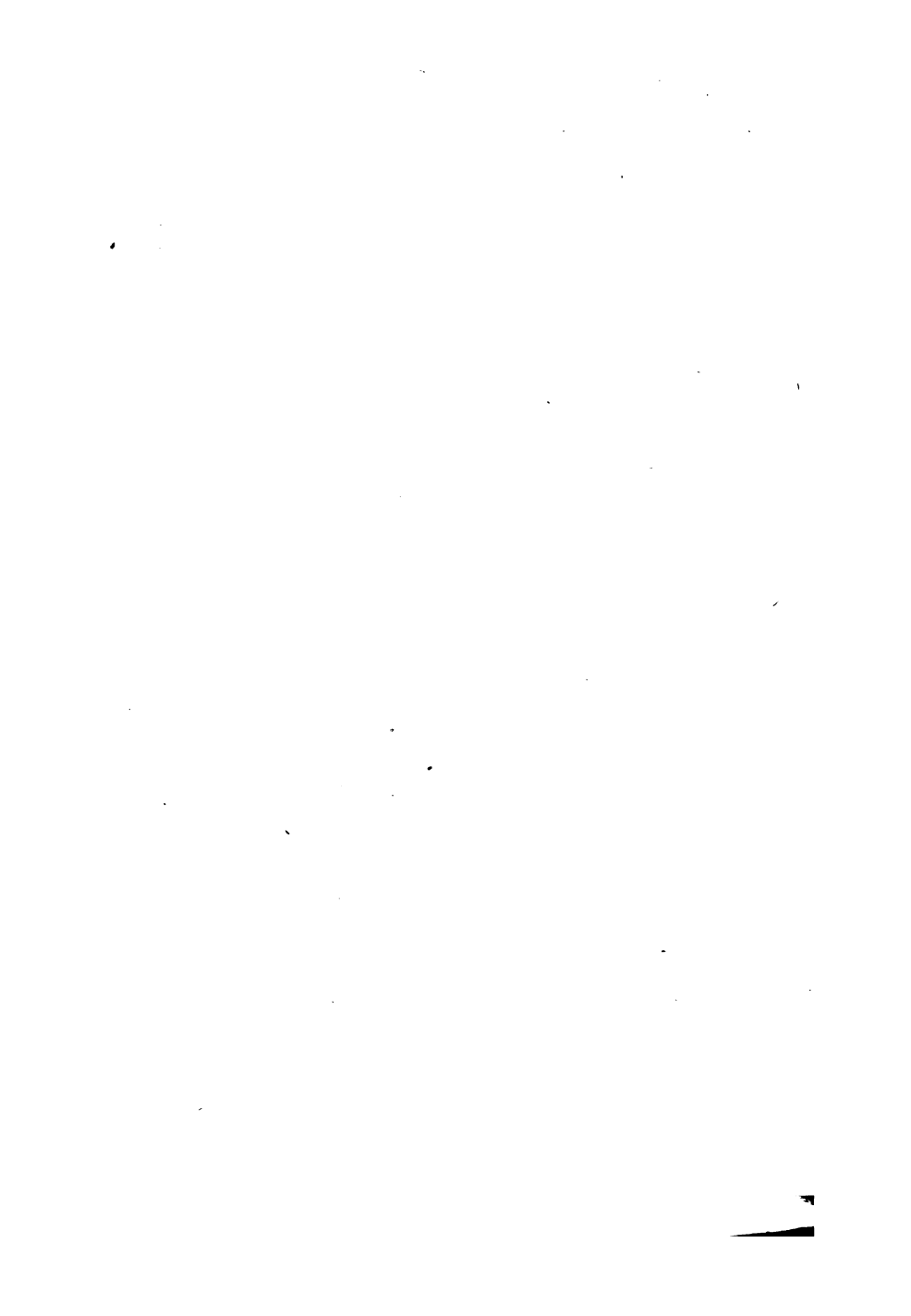


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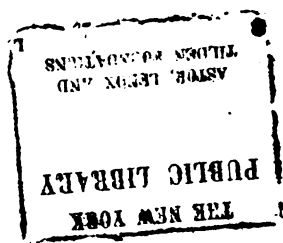


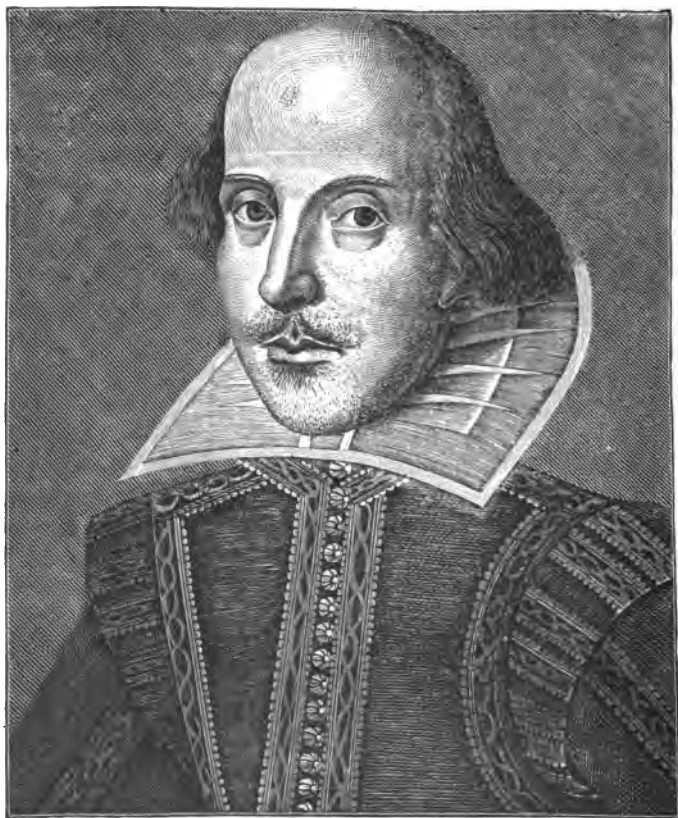












**WILLIAM SHAKESPEARE.**

**Fac-simile of the Droeshout portrait which appeared in the First Folio.**

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# JULIUS CÆSAR

BY

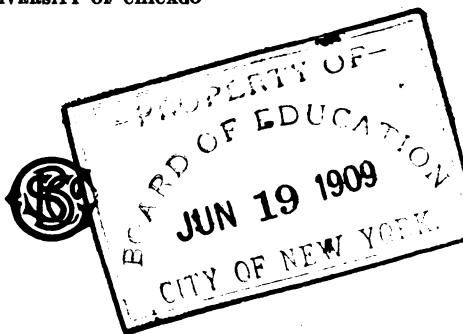
WILLIAM SHAKESPEARE

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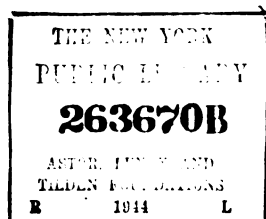
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## PREFACE

THIS little book is intended to be both an edition of *Julius Cæsar* and an elementary introduction to the study of Shakespeare. It is hoped that the book will stimulate those who use it to read other plays of the great dramatist. The editor has tried to arrange his material so that one topic can be taken and another left, as the plans of the teacher or the time at his disposal may dictate. For this reason, the indebtedness of the play to Plutarch and the matter of versification, for example, have been kept out of the Notes almost entirely; but each of these subjects is fully treated elsewhere.

Among the separate editions of this play, the editor is under especial obligation to those of Wright, Odell, Rolfe, Craik, and Verity. Mr. G. F. Reynolds, Fellow in English of the University of Chicago, has contributed valuable suggestions. The editor is deeply indebted to his good friend Professor W. D. MacClintock for some searching criticism.

A. H. T.

THE UNIVERSITY OF CHICAGO,  
September 2, 1901.



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Shakespeare's house, Stratford-on-Avon.

## INTRODUCTION

### I. THE LIFE OF SHAKESPEARE

WILLIAM SHAKESPEARE was born at Stratford-on-Avon, Warwickshire, in April, 1564, perhaps on the 23d day of that month. A picture is here given of the house in Henley Street that is thought to have been the place of his birth. He was the first one of the children of John and Mary Shakespeare who lived to grow up. He had three brothers and one sister who reached maturity, — Gilbert, Richard, Edmund, and Joan.

Warwickshire, "the heart of England," was filled with the choicest rural and woodland scenery. The thickly wooded portion of the county north of the river Avon was called Arden. South of the lovely Avon meadows were rich pasture lands. Stratford, with about fourteen hundred inhabitants, was the center and chief market of an agricultural and grazing district. Shakespeare's works show us that he was familiar with all phases of country life. Hon. D. H. Madden has made a special study of those passages in the plays and poems which refer to hunting, hawking, angling, woodcraft, and horsemanship. He tells us of his "amazement at Shakespeare's knowledge of the most intimate secrets of woodcraft and falconry, and, above all, of the nature and disposition of the horse." Shakespeare knew all the phases and incidents of life in the forest; he understood the work of the farm and the care of cattle; he loved the wild flowers. We may be sure that he was welcome at the farms of his grandfather, his uncle, and the other relatives and friends of the family in the hamlets near Stratford. He

knew all the folk-lore of the country-side, listening eagerly to stories of the pranks of Robin Goodfellow; he learned the folk-songs concerning "old Robin Hood of England" and his life with his merry men "under the greenwood tree"; he delighted in the May-day games, the Whitsun sports, and the festival of the sheep-shearing, the shepherd's harvest-home. It was surely of his own idyllic boyhood that Shakespeare was thinking when he made one of his characters speak of himself and the playmate of his early days as

"Two lads that thought there was no more behind  
But such a day to-morrow as to-day,  
And to be boy eternal.

\* \* \* \* \*

We were as twinn'd lambs that did frisk i' the sun,  
And bleat the one at the other."

*The Winter's Tale*, I, i, 63-65, 67-68.

Shakespeare often refers to the Scripture plays which were acted by the craftsmen in many parts of England, the so-called mystery plays; these were nowhere presented more elaborately than in Coventry, eighteen miles from Stratford. Shakespeare conceived the history of the Wars of the Roses in a vital, interesting way which forces us to realize that the battle of Bosworth Field was fought on the very border of Warwickshire, seventy-nine years before the birth of the dramatist, and that local history in those days was handed down in vivid form from father to son. And was not the great Earl of Warwick, the King-maker, almost the leading figure in those wars?

In good measure Shakespeare enjoyed the advantages of both town life and country life. Says ten Brink:—

"The great advantage of a simple, primitive mode of life is that it guards a person from developing some of his talents at the expense of the others. . . . Shakespeare was preserved from such one-sidedness both by his nature and his educa-

tion. He lived in a little town where rural work was combined with town occupations. His father was a farmer and merchant. Already in early youth he was brought into close contact with many forms of human activity. He accustomed himself to observe them all, to inquire into the aims, the methods, the implements, of each. And this habit he retained in later life. Thus it is that he knows the technical name of every object in every field of activity, that he can represent with such exactness every detail of work, complicated though it may be, in any trade."

The young Shakespeare probably learned at the Free Grammar School of Stratford all the knowledge of books which he gained within school walls. What boy would be given a better opportunity than the son of John Shakespeare the high bailiff? — mayor we should call him. In this school we suppose that the boy gained a knowledge of Latin which afterward revealed itself in his use of English (see the notes on *produce*, III, i, 229; and *content*, IV, ii, 41). At some time, probably later than his school days, he acquired a good knowledge of French, and some acquaintance with Italian. He wrote an entire scene of *Henry V* in French. He certainly had no university education; but the training at the English universities in the sixteenth century was so narrow and lacking in vitality that it would have been almost certain to do him more harm than good. "We can safely maintain," says Halleck, "that if Shakespeare had had much more of the current book-learning, he could never have written his plays."

In 1582 the eighteen-year-old boy was married to Anne Hathaway, a woman eight years older than himself. Their first child, Susanna, was baptized May 26, 1583; and in 1585 twins, Hamnet and Judith, were born to them. It seems clear, too, that since 1578 John Shakespeare had been steadily getting poorer and more embarrassed. The outlook for the young husband and father was dark.

We hear nothing further about Shakespeare until 1592.

In that year Robert Greene speaks of him in his *Groatsworth of Wit* in a way that shows us that Shakespeare was succeeding both as an actor and as a writer of plays. The best companies of actors in the kingdom visited Stratford during Shakespeare's youth, and we naturally conjecture that their influence was powerful with him. Certainly he had gone to London, had joined one of the companies of players, and had speedily pushed his way to the front. In March, 1595, "William Kempe, William Shakespeare, and Richard Burbage" were paid £20 "for two several comedies or interludes showed by them before her Majesty in Christmas time last past." The young dramatist had come to enjoy the patronage of the nobility; his poems, — *Venus and Adonis*, 1593, and *Lucrece*, 1594, were dedicated to the Earl of Southampton.

Shakespeare's only son Hamnet died in 1596. In 1597 he bought New Place, the largest house in Stratford; and he afterward made other purchases of Stratford property. He was already planning to spend his last days in the home of his boyhood. "The tie that bound the first endures the last."

Shakespeare's father shared in his son's prosperity. In 1596 John Shakespeare made application to the heralds' college for a coat-of-arms, and this was subsequently granted. In 1597 he tried to recover the possession of an important piece of property which he had mortgaged nearly twenty years before.

In 1598 Francis Meres in his *Palladis Tamia, Wits Treasury*, speaks of Shakespeare as "the most excellent" English writer of both comedy and tragedy, and mentions twelve of his plays by name as already in existence. In 1599 the Globe Theater was built. This was a very large and prosperous playhouse, and Shakespeare had a fixed share of the receipts. Lee believes that "Shakespeare drew from the Globe Theater, at the lowest estimate, more than £500

a year" as actor's salary and profits, and that he was earning in all ways "above £600 a year." This was an unusually large income for those days. As nearly as we can estimate, this amount was equivalent to an annual income of about \$24,000 at the present time. In 1601 Shakespeare's father died. In 1607 his daughter Susanna was married to Dr. John Hall of Stratford; in the same year he lost his younger brother Edmund, a London actor like himself. In 1608 occurred the birth of the only grandchild that Shakespeare saw, Elizabeth Hall; and in the same year the poet lost his mother. About 1610, it is supposed, the dramatist once more made Stratford his home. In February, 1616, his daughter Judith married Thomas Quiney of Stratford. In March of this year the poet made his will; and on April 23 he died. He was buried under the floor of the church at Stratford; his bust looks at us from the wall, and may be seen in the accompanying picture; and the stern inscription upon the stone that covers his remains<sup>1</sup> has kept them undisturbed.

In 1623 the poet's friends and fellow-actors Heminge and Condell edited his plays in folio form. They dedicated the volume to the Earl of Pembroke and the Earl of Montgomery, on the ground that they had shown "much favour" to the author while living. The last direct descendant of the dramatist was his grandchild, Elizabeth Hall, who died in 1670 as Lady Barnard.

It is pleasant to know that Shakespeare was very generally admired and honored. Ben Jonson, though often severe and hard to please, says of him, "I loved Shakespeare and do honor his memory, on this side idolatry, as much as any. He was, indeed, honest, and of an open and free nature."

<sup>1</sup> "Good frend for Iesvs sake forbear  
To digg the dvst enclosed heare  
Blest be y<sup>e</sup> man y<sup>t</sup> spares thes stones  
And cvrst be he y<sup>t</sup> moves my bones."



## II. THE PERIODS IN SHAKESPEARE'S CAREER AS A PLAYWRIGHT

The First Folio edition of Shakespeare's plays was published in 1623, seven years after his death. This volume contained thirty-six plays. The Third Folio, published in 1663-1664, added seven other plays; but of these seven it is believed that Shakespeare wrote only a portion of the one named *Pericles*. The thirty-six dramas of the First Folio and *Pericles* make up the complete plays of Shakespeare, as they are usually reckoned.

In the Folio the dramas are divided into comedies, historical plays, and tragedies. By a comedy is meant a play that ends happily for the hero; and by a tragedy, one that ends fatally. The plays founded upon later English history, beginning with the reign of King John, are called historical plays; but those based upon early legendary history—*King Lear*, *Macbeth*, and *Cymbeline*—are not included in this class. Usually one of these historical plays is either a tragedy or a comedy; but some of the dramas of this kind resemble the older "chronicle plays." A chronicle play presented the important events of a reign, rather than a single action. In Shakespeare's *Henry VIII* our interest is directed to one action after another, in the manner of a chronicle play. These various actions are largely independent of one another, and the drama is not a unified whole. As Mrs. W. D. MacClintock has said of *Ivanhoe*, "There is a sort of relay race of plot interests."

Shakespeare's comedies belong mostly to the class called "romantic comedies." In a romantic comedy the main action is, on the whole, earnest rather than comic, while the humorous element is largely furnished by subordinate characters, or even by a separate minor story. *The Merchant of Venice* is what is called a "tragi-comedy." This means that

it begins in a serious vein and threatens to end fatally, but finally reaches a happy conclusion.

In the mingling of the grave and the sportive elements, the plays of Shakespeare show the utmost variety; in no play is either element entirely wanting. But none of the dramas has a smaller admixture of the humorous than *Julius Cæsar*.

There are various ways by which we are able to learn, or to conjecture, about when each play was written. Nearly one half of the plays were published in separate quarto editions during the lifetime of the poet; and each quarto bears its date. Also, the stationers, or publishers, had a common register in which each one entered the title of any work which he intended to bring out; he then had the exclusive right to publish the book. This register has come down to us, and many of Shakespeare's plays are here entered under different dates. Again, writers of the period sometimes make references to individual plays, and such a reference sometimes helps us in determining the date of composition. We have already learned that Francis Meres mentioned twelve plays by name in 1598; and we shall see later that a reference by a writer named Weever is the most important piece of evidence in fixing the probable date of *Julius Cæsar*. Sometimes, too, a play makes use of another book whose date of publication we know. Shakespeare's style changed gradually, and this is still another kind of evidence. The versification of the dramas also showed alteration as he went on writing; for example, in his earliest plays about six lines out of every seven show a natural pause at the end of the line; in his last plays only about three lines out of five have this pause. Again, Shakespeare's dramatic power steadily increased; and his method of managing the action of a play showed distinct changes. For determining the date of *Coriolanus*, for example, we have no means except purely internal evidence of the kinds

last mentioned. The outcome of all these various forms of testimony taken together is that the order in which the plays were produced can be determined in a general way, but many minor details are still uncertain.

Edward Dowden has divided Shakespeare's career as a writer of plays into four periods, and has suggested for each of these a striking motto. The following table agrees in the main with his fourfold division. The titles of those plays which have the greatest interest and value for younger readers are printed in capitals; and the most important of the remaining plays are put in italics.

## I. THE EARLY COMEDIES AND THE EARLY HISTORIES

1588(?)–1595. "*In the Workshop.*"

- |  |                                |
|--|--------------------------------|
| 1. Titus Andronicus.                   | 8. Two Gentlemen of Verona.    |
| 2. Love's Labour's Lost.               |                                |
| 3. 1 Henry VI (in part Shakespeare's). | 9. <i>Richard III.</i>         |
| 4. The Comedy of Errors.               | 10. A MIDSUMMER NIGHT'S DREAM. |
| 5. <i>Romeo and Juliet.</i>            | 11. Richard II.                |
| 6. 2 Henry VI.                         | 12. King John.                 |
| 7. 3 Henry VI.                         |                                |

## II. THE PERIOD OF COMEDY

1596–1601. "*In the World.*"

- |  |                                    |
|--|------------------------------------|
| 13. THE MERCHANT OF VENICE.            | 18. <i>Much Ado about Nothing.</i> |
| 14. The Taming of the Shrew (in part). | 19. <i>Henry V.</i>                |
| 15. 1 <i>Henry IV.</i>                 | 20. AS YOU LIKE IT.                |
| 16. 2 <i>Henry IV.</i>                 | 21. JULIUS CÆSAR.                  |
| 17. The Merry Wives of Windsor.        | 22. <i>Twelfth Night.</i>          |
|  | 23. All's Well that Ends Well.     |

## III. THE GREAT TRAGEDIES

1601-1608. "*Out of the Depths.*"

- |                                  |                                   |
|----------------------------------|-----------------------------------|
| 24. <i>Hamlet</i> .              | 29. <i>Troilus and Cressida</i> . |
| 25. <i>Measure for Measure</i> . | 30. <i>Antony and Cleopatra</i> . |
| 26. <i>Othello</i> .             | 31. <i>Timon of Athens</i> (in    |
| 27. <i>King Lear</i> .           | part).                            |
| 28. <i>MACBETH</i> .             | 32. <i>CORIOLANUS</i> .           |

## IV. THE RECONCILIATION PLAYS

1608-1613. "*On the Heights.*"

- |                                |                                  |
|--------------------------------|----------------------------------|
| 33. <i>Pericles</i> (in part). | 36. <i>The Winter's Tale</i> .   |
| 34. <i>Cymbeline</i> .         | 37. <i>HENRY VIII</i> (in part). |
| 35. <i>THE TEMPEST</i> .       |                                  |

The contrast between the second and third of the above periods is very striking. In the following effective words Stopford Brooke connects this change in the tone of Shakespeare's work with some of the known facts in his life, and then characterizes for us the period of the great tragedies:—

"Shakespeare had grown wealthy during his second period, famous, and loved by society. He was the friend of the Earls of Southampton and Essex, and of William Herbert, Lord Pembroke. The Queen patronized him; all the best literary society was his own. He had rescued his father from poverty, bought the best house in Stratford and much land, and was a man of wealth and comfort. Suddenly all his life seems to have grown dark. His best friends fell into ruin, Essex perished on the scaffold, Southampton went to the Tower, Pembroke was banished from the court; he may himself, as some have thought, have been concerned in the rising of Essex. Added to this, we may conjecture, from the imaginative pageantry of the *Sonnets*, that he had unwisely loved, and been betrayed in his love by a dear friend. Disgust of his profession as an actor and public

and private ill weighed heavily on him, and in darkness of spirit . . . he passed from comedy to write of the sterner side of the world, to tell the tragedy of mankind.

"His third period . . . opens with *Julius Cæsar* [Impossible if the play dates back to 1599. See Section V of this Introduction.] . . . The darker sins of men, the unpitiful fate which slowly gathers round and falls on men, the avenging wrath of conscience, the cruelty and punishment of weakness, the treachery, lust, jealousy, ingratitude, madness of men, the follies of the great and the fickleness of the mob, are all, with a thousand other varying moods and passions, painted, and felt as his own while he painted them, during this stern time" (*Primer of English Literature*, p. 99).

It is pleasant to know that Shakespeare's last mood was a kindlier one. His closing dramas we have called reconciliation plays. In each of the three that are wholly the work of the dramatist,—*Cymbeline*, *The Tempest*, *The Winter's Tale*,—there are estrangement and wrong-doing; but after sin and suffering comes peace, the peace of forgiveness. In *The Winter's Tale* we are back in the country again; we see the festival of the sheep-shearing, and the wild flowers of the Avon meadows. "The wheel is come full circle." To one who reads Shakespeare's plays in the order in which they were written, these closing dramas come like a benediction. The gracious, queenly women who here smile upon us, are, outside of Holy Writ, the choicest embodiments of human nobleness, of moral beauty, in all literature. As we go out from the presence of Miranda, Imogen, Perdita, and Hermione, we feel that we have had a vision of "the crowning race of human-kind," of "what the world will be when the years have died away."

### III. THE STRUCTURE OF A SHAKESPEAREAN PLAY

Shakespeare shows great skill in beginning his plays. Quickly, easily, and interestingly the first persons who come

upon the stage tell us all that we need to know about the situation in which the principal characters find themselves at the opening of the drama. While giving us this information, the persons before us are apparently talking only to one another, and their conversation seems, it may be, entirely natural and appropriate. We may call this opening portion of the play the introduction; the struggle which constitutes the play proper has not yet begun.

After the opening situation has been put before us as fully as necessary, a strong desire or purpose springs up in the mind of the hero. This desire is the natural result of the peculiar character of the hero and the special circumstances in which he is placed. He makes a strenuous effort to accomplish this purpose; and this struggle, with its outcome, makes up the play itself. Even in a play that is light and sportive some measure of conflict will be found; a serious drama is an intense struggle between powerful opponents. The incident which marks the beginning of the play proper may be called "the initial incident," or, more simply, "the initial step." By this phrase is meant the particular occurrence with which the movement of the drama actually begins. This incident first shows us the nature of the conflict that is to engage our attention.

It is the rule in Shakespeare that this initial step, the first important turning-point in the play, is presented with great distinctness. This enables the audience to perceive the exact starting-point of the action, and prepares them to understand the coming conflict. Here we see the practical wisdom and skill of the actor-dramatist. But in *Julius Cæsar*, for necessary reasons, the initial step does not stand out with the usual clearness. Shakespeare manages, however, by means of a special incident, which immediately follows, to call our attention to the meaning of what has just happened, and to make us realize that the play has indeed begun. After the student has made up his mind what the

incident is with which the action of the drama properly begins, he will note the skill with which Shakespeare immediately afterward points his finger, so to speak, at this initial step, and thus compels us to recognize its significance.

In a play the central struggle is between two parties — the hero and those associated with him on the one side, and his opponents on the other. The various steps by which the hero and his party advance toward the accomplishment of his great purpose, up to the point where the action begins to set clearly toward a definite outcome, may together be called the complication.

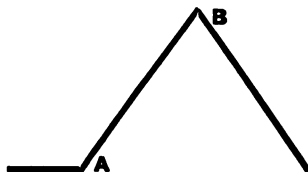
These general statements will sometimes need modification in order to fit the case of a particular play. Some things that have been said, for example, do not apply very well to *Othello*, since in this play the complication is brought about by the plot of Iago, who is the enemy of Othello, and the hero is passive during the first half of the drama.

After a time there comes a decisive turn in the course of events; and henceforward the action progresses steadily toward its outcome, toward the happy close of a comedy or the fatal close of a tragedy. The progress of the action from its climax to its conclusion is called the resolution. Since this stage of the action is the counterpart of the complication, it might with some fitness be termed the simplification. At the end of a tragedy death settles all strife; the close of a comedy is marked by explanations, forgiveness, and general happiness; and usually we are left listening for the chime of marriage bells.

The incident which marks the beginning of the resolution of the action may be termed "the resolving incident"; in the case of a tragedy it may be called more specifically "the tragic incident." All that is really necessary, however, is that the course of the action shall swing around from increasing complication toward increasing simplification, toward a definite outcome; it is not necessary that this "turn" of

the action shall be made manifest in one specific occurrence. In *Julius Cæsar* the student will find an unmistakable tragic incident. With this the fall, or resolution, of the action decisively begins.

The following figure will represent in a general way the threefold division of the action of a drama into introduction,



complication, and resolution, which has been discussed. The point A marks the location of the initial incident; B denotes the turn of the action — the resolving incident, if any single occurrence seems to deserve that title.

We commonly speak of the closing part of the resolution of a tragedy as the catastrophe; in the case of a comedy we call the last portion simply the close, or the conclusion. In a similar way the last part of the complication, just preceding the turn or resolving incident, is sometimes called the climax of the play. This term is not a fortunate one, since the word "climax" is often understood to mean simply the occurrence which begins the resolution — the resolving incident.

The word "climax" is often employed in dramatic criticism in still a third meaning. The point of greatest emotional intensity in a play, the point where the feelings of the spectator are most powerfully excited, is sometimes called the climax. But this point may not fall at or near the turn of the action. In *Othello*, for example, our interest constantly increases up to the tremendous catastrophe. In this third meaning of the word, therefore, the climax of *Othello* comes at the close of the play.



Shakespeare frequently has several more or less fully developed actions, or stories, in the same play, especially in his comedies. Sometimes in a minor story the initial step and the resolving incident of that separate action are distinctly marked. In such a play it is only the main action of which I am speaking.

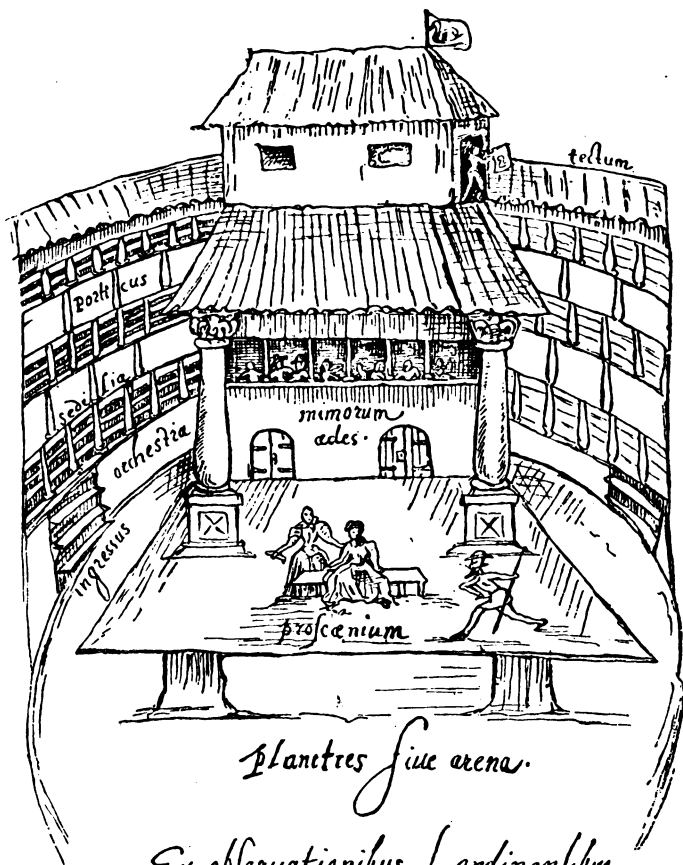
The reader must not suppose for a moment that these divisions of the action are as distinct as they have seemed in this discussion. Shakespeare skillfully prepares his readers for every important development that is to come. Though we may be somewhat surprised now and then at the exact turn which the action takes, yet in the case of an attentive spectator the great dramatist appeals much more to expectation than to surprise. We are led to anticipate each succeeding stage of the action before it begins, perhaps even to see that it is a necessary consequence of what has preceded. It is especially true of the tragedies that the characters and circumstances are so put before us early in the play as to indicate in a general way what the outcome is to be; and then the mighty masterpiece moves steadily on to its inevitable end.

#### IV. THE STAGE OF SHAKESPEARE'S DAY AND SOME MODERN ADAPTATIONS

Before theaters existed in England companies of actors presented plays in the enclosed four-sided yards of inns. A platform was built inside the great gateway by which the yard was entered, and spectators beheld the performance from the yard and the inner balconies. In many ways the first theaters copied these inn-yards.

The first London theaters had to be built outside the city limits because of the opposition of the Puritan city government. The first playhouse erected was The Theater, built in 1576, in Shoreditch, just north of the eastern portion of the city. Very soon after, The Curtain was built near to The





*planities siue arena.*

*Ex observationibus Londinensibus  
Johannis De witt*

INTERIOR OF THE SWAN THEATRE, LONDON.

Theater. The next playhouses were built south of the river Thames. The Rose, on the Bankside, was completed at least as early as 1592, and The Swan, near by, a very few years later. The Blackfriars Theater, built in 1596, was located within the city limits, at the southwest. The property had formerly belonged to the "black friars," and seems to have been free in a measure from the control of the city authorities. In 1599 The Theater was torn down, and the timbers were used in erecting The Globe, on the Bankside. The Fortune was erected in 1600, on the northern edge of the western portion of the city. Thus there were certainly as many as six theaters in existence at the close of 1600.

Before 1888 our knowledge of the interior arrangement of an English theater during the lifetime of Shakespeare was very vague. In that year a German scholar named Gaedertz published a facsimile of a pen-and-ink drawing of the interior of the famous Swan theater. This drawing was made by a Dutchman named John de Witt, who was visiting in London, and it is thought to belong to about the year 1596. The drawing of De Witt is reproduced here.

It will be seen that the theater is either oval or circular in shape; that the body of the house and the front of the stage are open to the sky; and that the back of the stage and the three galleries, which rise one above the other on the outside of the theater, are roofed over. These galleries are divided into private boxes. The spectators in the pit, or yard, in front of the stage stood while witnessing the performance.

A roof covers the rear portion of the stage. Perched up on top of this roof is a small tower room, which is the loftiest portion of the entire theater. In the drawing of De Witt a flag having on it the figure of a "swan" is flying from this tower, and a trumpeter is sounding a blast in order to announce that a play is about to begin.

There was no curtain before the front stage. Every character in a front scene must enter and go off before our eyes. If any had been slain they must be carried off. When Falstaff bears away on his back the dead Hotspur, in order to boast of having killed him, in *1 Henry IV*, Shakespeare skillfully brings into the substance of his play the necessary clearing of the stage. At the close of many of the tragedies the characters themselves give directions for carrying off the dead.

The front stage usually had little or no scenery. It could represent any open place. As soon as one scene was completed by the going off of the characters a new set of persons could at once enter, and the audience would imagine any desired change of scene, provided only that the action was still in the open air. Thus the many short scenes in the first part of *Coriolanus*, in which bands of Roman and Volscian warriors come before us alternately, were presented with a simplicity, rapidity, and effectiveness that our stage knows nothing of. Our editors of Shakespeare are sometimes too anxious to give an exact location to each of these front scenes. The audience understood them to be enacted "in an open place," or simply "out of doors."

The special use of the back stage was to represent a room in a palace or princely house. Upon this portion of the stage, use was made of a few appropriate articles of furniture and other "properties." The walls were sometimes hung with arras, behind which Falstaff ensconces himself on one occasion and Polonius on another. In *Romeo and Juliet* the back stage represents the great reception hall of Capulet. In Act V it was transformed into the tomb of the Capulets. Domestic scenes were acted upon this back stage. Here appeared Lady Percy, Calpurnia, both Portias, and all the other noble women of Shakespeare, closing with Imogen, Hermione, and Queen Katharine. This English type of stage was carried to Ger-

many, and the German stage directions of that time speak of the "inner stage."

In the last act of *The Tempest*, where Prospero "discovers [that is, discloses] Ferdinand and Miranda playing at chess," we are to understand that he draws back the side curtains, which up to that moment had shut off the back stage, in order that the king of Naples and his nobles may behold the lovers.

It must be admitted that we see nothing in the sketch of any curtain that could be drawn to separate the front part of the stage from the back. The Swan had a removable stage, two of the supports of which we see in the picture. This fact enabled the structure to be changed into an amphitheater for various athletic contests; and this theater appears to have been more frequently employed for such uses than as a playhouse. It may be, therefore, that it was not fully supplied with the usual stage devices. That a portion of the stage could be curtained off in a well-equipped Elizabethan theater, is certain.

The doors which lead from the back stage into the "tiring house," or dressing-room, sometimes come into the action. For example, they represent the gates of Corioli. Through one of these Caius Marcius enters the city alone, and then fights his way out again covered with blood, thus inspiring his followers to capture the city, and winning for himself the proud name, Coriolanus. These same doors are the gates of many different castles and cities in the plays which are named from the various English kings.

Only one who has given special attention to the matter can realize how important in the presentation of Shakespeare's plays was the balcony over the "tiring house." This third, or upper stage, with the rear wall of the back stage, represented the walls of many cities and castles; for example, the castle wall from which young Arthur jumps to his death in *King John*. This little gallery becomes the

window from which Brabantio speaks at the opening of *Othello*, and the window of Juliet's chamber. In the sketch of the Swan Theater, this balcony seems to be occupied by spectators.

Professor Alois Brandl believes that inasmuch as the back stage was furnished and arranged to represent in a rough way each specific indoor scene, two back scenes representing different interiors could not come in succession, since this would give no opportunity to change the furnishings, and the Elizabethan audiences had not learned to wait. He thinks that Shakespeare was compelled to insert at least one front scene whenever two back scenes with different settings would otherwise come together. Sometimes these inserted scenes are dramatically superfluous and ineffective. III, vi, of *Richard III*, and III, v, of *The Merchant of Venice* have been considered to be scenes of this kind, forced upon Shakespeare by a stage necessity. Since III, ii, of *Julius Cæsar* uses the entire stage, as we shall see, and IV, i, a room in a house at Rome, requires the back stage, it has been claimed that III, iii, was necessary in order to give time for the preparing of the back stage for IV, i, and that III, iii, is in itself a useless scene. III, iii, is almost universally omitted upon the stage at the present day.

The stage directions of *Julius Cæsar* in the Folio are very scanty. Let us go through the play and consider how each scene was presented on the Elizabethan stage. The whole of Act I would be presented upon the front stage, in the open air; also the first scene of Act II, in Brutus's orchard. From his orchard Brutus hears the knocking upon the door of the dressing-room back of the stage, which represents the outer door of his house. Scene ii of Act II, in Cæsar's house, is the first indoor scene, the first one played upon the back stage. Scenes iii and iv are street scenes on the front stage. The opening of Act III is a problem. The Folio simply states that the characters "enter" at the begin-

ning, and tells us after l. 76 that "*They stab Cæsar.*" The stage directions here in all editions are modern; those in this book are based upon the account given by Plutarch. Apparently the procession is upon the front stage, representing the street before the Capitol, for the first twelve lines; it then passes to the back stage, and this represents the entry into the Capitol. After l. 26 we suppose that Cæsar takes his seat, and that the senators, who have been standing in compliment to him, do the same. The remainder of the scene takes place upon the back stage, within the Capitol. III, ii, the great scene of the play, is a mass scene, and the entire stage, front and back, is used to represent the Roman Forum. Indeed, the balcony is also employed; for when Brutus "goes into the pulpit," he mounts into this rear balcony; and Antony succeeds him there, until asked by the mob to come down. Next we have the much-discussed front scene between Cinna the poet and the mob, III, iii. We infer that IV, i, takes place in "a house in Rome," and was represented upon the back stage. In IV, ii, the front stage represents the space before Brutus's tent; at the end of this scene Brutus and Cassius pass to the back stage, the interior of the tent, for scene iii. Concerning the Ghost the Folio is very specific: "*Enter the Ghost of Cæsar.*" Act V was played entirely upon the front stage, in the open air.

Professor Brandl believes that the three separate divisions of the Elizabethan stage were sometimes all in use together, that three different groups of persons could in some measure claim the attention of the audience at the same time. He thinks that Act IV, scenes iv and v, of *Romeo and Juliet* were thus presented. I translate his words:<sup>1</sup>—

"In the reception hall—that is, upon the back stage—Lady Capulet and the nurse are busily engaged in preparing

<sup>1</sup> From the Introduction to Vol. I of the new edition of the Schlegel-Tieck translation of Shakespeare.



the meal for the wedding guests; servants with food, firewood, and baskets are hurrying to and from the kitchen; the nurse is sent up into Juliet's chamber in order to waken the prospective bride. Above in the balcony we see her draw back the window curtain, but she cannot arouse the sleeper — below the clatter of preparation continues — the nurse becomes anxious and calls for help. Lady Capulet climbs the stair and beholds the sad spectacle; Capulet appears; both lament over the body of their daughter. In the meantime, musicians have drawn near upon the front stage; Paris will carry away his bride with cheery piping; thus the festive tumult ever increases on the floor of the stage, as does the noise of lamentation above in the chamber; and both of them are both seen and heard by the spectator, until at last the words of Capulet spoken to Paris from the window put an end to this shocking contrast. In the modern theater, with all its elaborate apparatus and decorations, half of the effect of such scenes is lost."

A modern manager puts a Shakespearean play on the stage with a vast display of elaborate scenery and gorgeous costumes. Long waits between the scenes and acts make it necessary to mutilate the play in various ways. Scenes are combined that Shakespeare kept apart, the order of the parts of the play is freely departed from, and many passages and whole scenes are omitted altogether. In this way many touches of preparation, retrospect, transition, and characterization are simply dropped. The result may be magnificent, but in many ways it is not Shakespeare. Moreover, the expense of the elaborate setting is so oppressive that managers are loath to produce Shakespeare at all. Sir Henry Irving recently announced that his losses on Shakespearean productions had amounted to £100,000.

Undoubtedly Shakespeare sometimes went too far in breaking up the action of a drama into separate, scattered scenes, but in his greatest works all the parts of the play should be presented, and the correct order of the scenes is a definite part of the dramatic effect.

Shakespeare's plays were constructed for Shakespeare's theater ; they are falsified when presented to an audience in an entirely different manner. This fact has come to be recognized more and more, and various attempts have been made to remedy the difficulty. A number of Elizabethan plays have been presented by the students of Harvard University during recent years upon a stage especially constructed in the Elizabethan fashion. Since 1895 the Elizabethan Stage Society of London has presented a number of Elizabethan plays in the Elizabethan manner. But the only important attempt to appeal to the general public by means of a reformed method of presenting the plays of Shakespeare has been made in München (Munich), Germany. In 1889 the director of the court-theater in that capital began to present the plays of Shakespeare upon a specially prepared stage. The only omissions made were such as good taste demanded. Only a moderate use was made of stage furnishings and decorative effects. There were no waits between the scenes, and only slight ones between the acts. This special stage was called "die Shakespeare-Bühne," the Shakespeare stage. It consisted essentially of a stage divided into front and back portions, like the Elizabethan. The front stage remained unchanged in appearance throughout the play ; the back stage could be shut off by a separate curtain. This double stage, with moderation in the use of stage furnishings, permitted a rapid succession of front scenes, and a rapid alternation of front and back scenes. Many lovers of Shakespeare were enthusiastic over this reform. The acting and elocution were made prominent, not the scene-painting and rich setting. It was found that a whole play of Shakespeare makes a very different impression from the selected parts and tableau effects to which the modern stage has accustomed us. One writer tells us that, when *Julius Cæsar* was presented in its entirety, III, iii, the scene with the poet Cinna, showed itself to be both

a scene of great power and a helpful part of the action, because it makes the audience realize vividly the terrible "mischief" that is "afoot." The presentations upon the "Shakespeare stage" offered an abundance of pleasure and instruction for the students of the great dramatist.

But certain disadvantages came with the gains of the new stage. The modern theater-goer loves the brilliant stage effects of Irving and others; and some of Shakespeare's plays make a somewhat bare and inadequate impression without the use of more elaborate accessories than the "Shakespeare stage" can accommodate. Therefore, a few years ago, the same man who worked out the details of the "Shakespeare stage" invented a *revolving back stage*; and this is now in use at München. The rear portion of the stage consists of a great turn-table, with a partition separating it into two halves. While one half of this circular back stage is turned toward the audience and a scene is being presented upon it, the other half, turned from the audience, is being prepared for its next scene. It takes but a few seconds to revolve the new setting of the back stage into its place when it is wanted. Waits are done away with; but at the same time all desirable stage setting can be provided. The present director of the München court-theater, Dr. von Possart, tells us that this "revolving stage" has proved a great success, that a larger theater will ere long be constructed containing this device, and that this invention promises to give us "the stage of the future."

V. THE DATE OF THE COMPOSITION OF *JULIUS CÆSAR*

In Weever's *Mirror of Martyrs*, published in 1601, occur the following lines:—

“The many-headed multitude were drawne  
By Brutus' speech that Cæsar was ambitious ;  
When eloquent Mark Antonie had showne  
His vertues, who but Brutus then was vicious ?”

It is generally agreed that these lines refer to Act III, scene ii, of *Julius Cæsar*. Hence our play cannot have been written later than 1601. Francis Meres does not mention this drama among those already in existence in 1598. It was first printed in the Folio of 1623.

Some reasons have lately been presented for believing that 1599 was the year of composition. In the dedication of his work to William Covell, Weever tells us that “This poem . . . some two years ago was made fit for the print.” Moreover, Ben Jonson's *Every Man out of his Humour* (produced in 1599) seems to contain two references to *Julius Cæsar*. In III, i, of that play Clove says, “Reason long since is fled to animals, you know.” This seems to be a distinct reference to Antony's words, “O judgment! thou art fled to brutish beasts” (III, ii, 103). Also in V, iv, Carlo Buffone, just before his lips are sealed up, says, addressing Macilente, “*Et tu Brute!*” Here again the reference to the present play (III, i, 77) seems unmistakable. These facts have been pointed out by Mr. Percy Simpson (*Notes and Queries*, 9th Series, III, pp. 105-106).

## VI. THE STYLE

A person who has read several different plays of Shakespeare will be struck at once on beginning *Julius Cæsar* with the rounded completeness with which every thought is

expressed. There is, in general, a balance between thought and expression. The thought is sufficient for the words; the words are sufficient for the thought. We may say, perhaps, that this play presents a model style—at least a style remarkably free from faults. Passages which illustrate well the great clearness and adequacy of expression which mark this play are the first dialogue between Brutus and Cassius, I, ii, 25–181, and the speech in which Brutus refuses to bind the conspirators by an oath, II, i, 114–140.

Let us examine the account of the swimming-match between Cassius and Cæsar, I, ii, 97–115. Cassius narrates the incident in vigorous language, but there are no intensely condensed phrases. We receive a slight impression of wordiness, even when no particular word or phrase seems superfluous. “We both have fed as well” contributes little strength to the passage. The stirring line, “And stemming it with hearts of controversy,” adds little to the thought. The long and explicit close is a good specimen of the rhetorical largeness which delights us in this play:—

“I, as Æneas our great ancestor  
Did from the flames of Troy upon his shoulder  
The old Anchises bear, so from the waves of Tiber  
Did I the tired Cæsar.”

Clearness, fullness of language—with occasional overfullness—and loftiness may be said to be three marked qualities of the style of this play.

We have seen that *Julius Cæsar* was probably written in 1599, that is, near the middle of Shakespeare’s career as a playwright. It was then that his style showed the general characteristics we have just indicated; though, naturally, loftiness is not a prominent feature in the style of the comedies written at this period.

For the sake of comparison with the style of *Julius Cæsar* and of the middle portion of Shakespeare’s career as a play-

wright, let us look for a moment at the style of his earliest, and the style of his latest, plays. "In the earliest plays," says Dowden, "the language is sometimes as it were a dress put upon the thought — a dress ornamented with superfluous care; the idea is at times hardly sufficient to fill out the language in which it is put" (*Shakspeare Primer*, p. 37).

It is not easy to illustrate by specimen passages the early style of Shakespeare; but the following beautiful comparison shows, among other things, how long, in one of his first plays, he was willing to dwell upon one idea: —

"The current that with gentle murmur glides,  
Thou knowst, being stopp'd, impatiently doth rage;  
But when his fair course is not hindered,  
He makes sweet music with the enamell'd stones,  
Giving a gentle kiss to every sedge  
He overtaketh in his pilgrimage.  
And so by many winding nooks he strays  
With willing sport to the wild ocean.  
Then let me go, and hinder not my course:  
I'll be as patient as a gentle stream  
And make a pastime of each weary step,  
Till the last step have brought me to my love;  
And there I'll rest, as after much turmoil  
A blessed soul doth in Elysium."

— *Two Gentlemen of Verona*, II, vii, 25-38.

Concerning the style of *Cymbeline*, *The Tempest*, and *The Winter's Tale*, — probably the last three complete plays that Shakespeare wrote, — Hudson says in substance: these plays abound in "overcramped and elliptical passages which show too great a rush and press of thought for the author's space." Although it is impossible by means of specimen passages to give any proper conception of the condensation, the energy, the audacity, and the intense expression of physical and moral beauty which mark Shakespeare's latest style, yet I venture to cite a few brief extracts.

In the following lines Imogen is speaking to the servant who has accompanied her husband to his ship:—

“ I would thou grew'st unto the shores o' the haven,  
And question'dst every sail : if he should write,  
And I not have it, 'twere a paper lost,  
As offer'd mercy is.”

This means, “'twere a paper lost, which would be as welcome to me as offered mercy is to a condemned criminal.” A few lines later Imogen says:—

“ ere I could  
Give him that parting kiss which I had set  
Betwixt two charming words, comes in my father,  
And, like the tyrannous breathing of the north,  
Shakes all our buds from growing.”

— *Cymbeline*, I, iii, 1-4, 33-37.

In *The Winter's Tale* Perdita, talking of flowers, speaks of—

“ The marigold, that goes to bed wi' the sun,  
And with him rises weeping . . .  
. . . . . daffodils,  
That come before the swallow dares, and take  
The winds of March with beauty ; violets dim,  
But sweeter than the lids of Juno's eyes  
Or Cytherea's breath.” — IV, iv, 105-106, 118-122.

## VII. THE DURATION OF THE ACTION

Mr. P. A. Daniel finds that the action of the play covers six days represented on the stage, with intervals (*Transactions of New Shakspere Society*, 1877-1879, p. 199), as follows:—

Day 1. Act I, scenes i and ii.

*Interval* — one month. [See note to I, iii, 1.]

Day 2. Act I, scene iii.

Day 3. Acts II and III.

*Interval.*

Day 4. Act IV, scene i.

*Interval.*

Day 5. Act IV, scenes ii and iii.

*Interval* — one day at least.

Day 6. Act V.

The duration of the action according to real history may be seen in the following table, taken from Verity's edition of the play: —

Cæsar's triumph, . . . . .	October, 45 B.C.
The <i>Lupercalia</i> . Cæsar's refusal of the crown, . . . . .	} February 15, 44.
Cæsar's murder, . . . . .	
Cæsar's funeral, . . . . .	March 15, 44.
Cæsar's funeral, . . . . .	March 19 or 20, 44.
Arrival of Octavius at Rome, . . . . .	May, 44.
Formation of the Triumvirate, — Octa- vius, Antony, Lepidus. 'Proscrip- tions' at Rome, in which Cicero falls, }	} November, 43.
Battles of Philippi. [The two battles were twenty days apart], . . . . .	
	October, 42 B.C.

The student should note the different ways in which Shakespeare has departed from the historic time, and try to see why each change was made.

## VIII. THE SOURCE OF THE PLOT

Shakespeare derived the materials for three of his plays from Sir Thomas North's translation of Bishop Amyot's French version of *Plutarch's Lives*. North's *Plutarch* was first published in 1579. The three dramas in which Shakespeare made extensive use of Plutarch are *Julius Cæsar*, *Antony and Cleopatra*, and *Coriolanus*. The story dramatized in the play of *Julius Cæsar* is touched upon with more or less fullness in three of the 'Lives,' those of Marcus Brutus, Julius Cæsar, and Marcus Antonius. It is hoped that all the passages in Plutarch which can be identified as con-



tributing toward the play will be found in the Appendix to this edition.

Gervinus speaks as follows concerning the indebtedness of Shakespeare to his source in the composition of this play:

“The component parts of our drama are borrowed from the biographies of Brutus and Cæsar in such a manner that not only the historical action in its ordinary course, but also the single characteristic traits in incidents and speeches, nay, even single expressions and words, are taken from Plutarch; even those which are not anecdotal or of an epigrammatic nature, and which any one unacquainted with Plutarch would consider in form and manner to be quite Shakespearian, being not unfrequently quoted as his peculiar property, and as evidencing the poet’s deep knowledge of human nature. From the triumph over Pompey (or rather over his sons), the silencing of the two tribunes, and the crown offered at the Lupercalian feast, until Cæsar’s murder, and from thence to the battle of Philippi and the closing words of Antony, which are in part exactly as they were delivered, all in this play is essentially Plutarch. The omens of Cæsar’s death, the warnings of the augur and of Artemidorus, the absence of the heart in the animal sacrificed, Calpurnia’s dream; the peculiar traits of Cæsar’s character, his superstition regarding the touch of barren women in the course, and his remarks about thin people like Cassius; all the circumstances about the conspiracy where no oath was taken, the character of Ligarius, the leaving out of Cicero; the whole relation of Portia to Brutus, her self-inflicted wound, her words, his reply, her subsequent anxiety and death; the circumstances of Cæsar’s death, the very arts and means of Decius Brutus to induce him to leave home, all the minutest particulars of his murder, the behaviour of Antony and its result, the murder of the poet Cinna; further on, the contention between the republican friends respecting Lucius Pella and the refusal of the money, their difference of opinion concerning the decisive battle, their conversation about suicide, the appearance of Brutus’s evil genius, the mistakes in the battle, its double issue, its repetition, the suicide of both friends, and Cassius’s death by the same sword with which he killed Cæsar—all is

taken from Plutarch's narrative, from which the poet had only to omit whatever destroyed the unity of the action. . . .

"The fidelity of Shakespeare to his source justifies us in saying that he has but copied the historical text. It is at the same time wonderful with what hidden and almost undiscernible power he has converted the text into a drama, and made one of the most effective plays possible. Nowhere else has Shakespeare executed his task with such simple skill, combining his dependence on history with the greatest freedom of a poetic plan, and making the truest history at once the freest drama. The parts seem to be only put together with the utmost ease, a few links taken out of the great chain of historical events, and the remainder united into a closer and more compact unity; but let any one, following this model work, attempt to take any other subject out of Plutarch, and to arrange even a dramatic sketch from it, and he will become fully aware of the difficulty of this apparently most easy task."<sup>1</sup> (Bunnètt's Translation of Gervinus's *Shakespeare Commentaries*, pp. 699-701, fifth edition, London, 1892.)

In the following passage from his *Lectures on Plutarch*, Archbishop Trench compares the way in which Shakespeare treats Plutarch with his attitude toward those writers that furnished him materials for other plays:—

"How noticeable is the difference between Shakespeare's treatment of Plutarch and his treatment of others, upon whose hints, more or less distinct, he elsewhere has spoken. How little is it in most cases which he condescends to use of the materials offered to his hand. Take, for instance, his employment of some Italian novel, Bandello's or Cinthio's. He derives from it the barest outline—a suggestion perhaps is all, with a name or two here and there, but neither dialogue nor character. On the first fair occasion that offers he abandons his original altogether, that so he may expatiate freely in the higher and nobler world of his own thoughts and fancies. But his relations with Plutarch are different. . . . What a testimony we have to the true artistic

<sup>1</sup> A few slight changes have been made in Bunnètt's translation of this passage.

sense and skill which, with all his occasional childish simplicity, the old biographer possesses, in the fact that the mightiest and completest artist of all times should be content to resign himself into his hands, and simply to follow where the other leads!" (Cited from Rolfe's edition of *Julius Cæsar*, p. 187.)

## IX. THE CHARACTERS AND THE ACTION

The clear, simple style of this play is misleading if it makes the student think that the important characters are as transparent and easy to understand as are the separate sentences of the drama. The most able and conscientious critics are far from interpreting in the same way Shakespeare's delineation of the character of Brutus, of Cassius, or of Cæsar. Upon this subject Freytag speaks as follows:—

"In the case of Shakespeare's heroes, the spectator never remains in uncertainty concerning the important motives which govern their action; indeed the full measure of his poetic greatness is evident just in this, that he understands, as no other poet does, how to express the mental processes of his chief characters, from the first stirring of emotion and desire up to the climax of passion, with the most intense power and reality. Also the most active opponents of the heroes in his dramas, for example, Iago and Shylock, do not fail to inform the spectators fully concerning their purposes. It may be said that those characters of Shakespeare whose passion beats in the mightiest billows, at the same time allow the spectator to look into the depths of their hearts more than do the characters of any other poet. But this depth is sometimes unfathomable to the eyes of the artist-actor ever as it is to the auditor; and the characters of this poet are by no means always so transparent and simple, even to a thorough analysis, as they appear at a casual glance. Indeed, many of them have something about them peculiarly enigmatical and difficult to understand, which perpetually allures to an interpretation, and yet is never entirely comprehended.

"Not only do such persons as Hamlet, Richard III, and Iago come into this class, in whom . . . an essential charac-

teristic not easily understood, and certain real or apparent contradictions, strike our attention; but also those characters who, to superficial observation, stride away down the straight street, and are peculiarly fitted to be represented upon the stage.

"Let the judgments be brought to mind which for a hundred years have been pronounced in Germany on the characters in *Julius Cæsar*, and the delighted approval with which our contemporaries respond to the noble features of this drama. To the warm-hearted youth, Brutus is the noble, patriotic hero. One honest commentator, looking from his study, sees in Cæsar the great, immovable character, superior to all; a certain statesman delights in the ironical, stern severity with which from the beginning of the play the poet has treated Brutus and Cassius as unpractical fools, and their conspiracy as a silly venture of incapable aristocrats. The actor of judgment finds at last in this same Cæsar, whom his commentator has eloquently portrayed as a model ruler, a hero inwardly wounded to the death, a soul in whom the illusion of greatness has devoured the very joints and marrow. Who is right? Each of them. And yet each of them has the feeling that the characters are not at all mixtures of incongruous elements, artfully composed, or in any way unreal. Each of them feels distinctly that these persons are admirably portrayed, and live on the stage most effectively; and the actor himself feels this most strongly, even though the secret of Shakespeare's poetic power he cannot entirely understand. . . . The poet lets his characters in every place say exactly what is appropriate to them in such a situation; but he treats their nature as self-explanatory, and clears up nothing, not because each personality has become distinct to him through deliberate calculation, but because it has arisen with a natural force from all the presupposed conditions."

It has been questioned whether this play is well named. But certainly *Julius Cæsar* was the best possible title to draw spectators; and if the play was not to be named from its hero, Brutus, it could not well receive a better title than the name of that hero's greatest, though unconscious opponent. Moreover, though Cæsar dies in the middle of the

play, his spirit is active to the end. Probably, upon the Elizabethan stage, the same actor took the parts of Cæsar and Octavius, and thus gave outward expression to the spiritual connection of the two rôles.

It has been noticed that Shakespeare's references to "the mightiest Julius" in his other plays show a genuine appreciation of the greatness of the Roman leader. Why is the mighty conqueror made so weak and unworthy in the play that bears his name? Gervinus, Viehoff, and others think that Shakespeare found it necessary to present Cæsar in an unfavorable light in order that our sympathy may be given more completely to Brutus. Hudson admits that "the characterization [the portrayal of character] of this drama in some of the parts is not a little perplexing"; but he suggests that the policy of the drama may be "to represent Cæsar, not as he was indeed, but as he must have appeared to the conspirators, to make us see him as they saw him, in order that they too may have fair and equal judgment at our hands; for Cæsar was literally too great to be seen by them." It may fairly be urged, however, that if Cæsar had been represented as more noble, the pathos of Brutus's vain sacrifice of his beloved friend would have been so much more piercing. It is "not true," says Brandes, "that Cæsar's greatness would have impaired the unity of the piece. Its poetic value, on the contrary, suffers from his pettiness. The play might have been immeasurably richer and deeper than it is had Shakespeare been inspired by a feeling of Cæsar's greatness." I believe that Brandes is right, and that the inadequate and distorted representation of Cæsar is a real defect in the drama.

Upon the stage this play is exceedingly effective. It constantly makes its appeal to the mind through both the eye and the ear. The craftsmen and the tribunes, the stately procession, the mysterious warning of the soothsayer, the careful manipulation of Brutus by the crafty Cassius, the dark

gathering of the conspirators, the hesitation and indecision of the unconscious victim, the pomp of the senate chamber, the stabbing of the astonished Cæsar, the mob swayed this way and that by the dignified Brutus and the skillful Antony, the quarrel scene, the ghostly visitor, the stress and strain of the final battles, and the self-inflicted deaths of Cassius and Brutus, — these parts are not all poetical, and they are not all lifelike in the fullest meaning of that word, but they are all intensely dramatic. These scenes and incidents make up one connected series; they constitute a mighty complication, entanglement, followed by a resolution, a steady progress to a definite conclusion. Only those portions and aspects of the entire story are presented which are really dramatic, which at the same time occupy the eye by the stir and movement of life, and interest the mind by the constant play of character upon character. Not only is history departed from when that will add to dramatic effectiveness; slight improbabilities are permitted for the same purpose. What likelihood, for example, that in real life the funeral of such a ruler as Cæsar would follow immediately after his assassination? Shakespeare does not attempt primarily to secure an outward realism, or to write charming poetry; he does give us deeply real characters and a thrilling action.

Since *Julius Cæsar* has always been a favorite play upon the stage, why is it never reckoned among the supreme tragedies of Shakespeare, such as *Hamlet*, *Othello*, *King Lear*, and *Macbeth*? For one thing, the stoical, reserved character of Brutus made it practically impossible that he should be a tragic hero of the most effective kind. *Hamlet*, *Othello*, *King Lear*, and *Macbeth*, thwarted by hostile circumstances and assailed by bitter enemies, all pour forth torrents of passion; the very depths of their souls are laid bare before us. Such unchecked self-expression is necessary to a tragedy, a soul-tempest, of the most

intense type. But Brutus cannot "unpack his heart" in this unrestrained fashion. "The noblest Roman of them all" lives a reserved, self-controlled, high-minded life; and his dying thought is, —

"My heart doth joy that yet in all my life  
I found no man but he was true to me."

## X. SHAKESPEARE AND DEMOCRACY

We note in reading *Julius Caesar* that the common people are described in the first scene as if they were English mechanics. Indeed, Shakespeare seems to have the handicraftsmen of London constantly in mind in depicting the Roman populace. We are made to wonder whether the contempt expressed in this play for the vile-smelling and fickle-minded Roman mob does not represent, at least in some degree, Shakespeare's attitude toward the common people of his own land. Indeed, a larger question suggests itself. We remember that in 1649 Charles I was beheaded, and England proclaimed itself a commonwealth. Did William Shakespeare, who died in 1616, appreciate at all the strength and the promise of the movement which sought to limit the power of the crown and to increase the power of the people? What was his attitude toward this movement?

This whole topic is of such vital interest to American pupils, accustomed to our own system of popular rule, that it seems well to discuss at some length Shakespeare's attitude toward the common people, and toward the democratic movement of his own day.

The men who bore the new name of Puritans were interested primarily in religious reforms. But they could not demand for parliament the right to discuss and regulate matters of religion without making the same demand in other fields; indeed, to their minds religion imposed rules upon the whole of life. It was among the Puritans espe-

cially that there appeared a steadily increasing independence of mind and a spirit of resistance to the extreme claims of the crown.

Opposed to this growing assertiveness of the parliament and the people, stood the sovereign and the nobles, the representatives of privilege and inherited authority. There were several facts which almost forced Shakespeare to dislike and antagonize the Puritans, and to admire and favor the crown and the nobility.

The Puritans were intensely opposed to the stage, wishing to suppress all theatrical performances whatever. During Shakespeare's life the Puritan authorities of London allowed no playhouse to exist within their jurisdiction. In 1600 the privy council issued an order forbidding that more than two playhouses be maintained in the counties of Middlesex and Surrey, but fortunately this order was never enforced. What wonder that the references to the Puritans in Shakespeare are always either hostile or contemptuous? Let a single example suffice:—

“*Maria*. Marry, sir, sometimes he is a kind of puritan.

*Sir Andrew*. O, if I thought that I'd beat him like a dog!

*Sir Toby*. What, for being a puritan? thy exquisite reason, dear knight?

*Sir Andrew*. I have no exquisite reason for 't, but I have reason good enough.”

*Twelfth Night*, II, iii, 151–158.

Stratford, the home of Shakespeare's youth and of his last years, surrendered to Puritanism. In 1568, when the poet's father was bailiff of the city (mayor we should call him), the corporation entertained actors at Stratford; but in 1602 the council decreed that any alderman or citizen giving his consent to the representation of plays in the Guildhall should be fined ten shillings. In 1612 the fine was increased to £10, one-sixth of the price that the poet paid for the largest house in the town and the accompanying land. The



dramatist's own wife and daughters seem to have become Puritans, and probably felt ashamed of the career of the world's greatest poet.

The nobles and the queen were as friendly to the stage as the Puritans were hostile. The law compelled a company of players to obtain a license from some member of the higher nobility, permitting them to pursue their calling as his servants; otherwise they were to be considered rogues and vagabonds. And Shakespeare himself received the patronage of the great. He dedicated his poems to the Earl of Southampton in terms of warm affection. The Folio edition of his plays, appearing after his death, was dedicated to the Earl of Pembroke and the Earl of Montgomery, because they had shown to the author "so much favour." The court opposed the Puritans and encouraged the theater. In 1593 three prominent separatist Puritans were hanged for sedition. At Christmas, 1594, as we have noted, a record tells us that William Shakespeare and others played two comedies before Queen Elizabeth.

Whether the poet was influenced mainly by the considerations that have been indicated or by the natural bias of his mind, there can be little question that Shakespeare favored the monarchy and aristocracy, and disliked any attempt to extend the power of the people. When old Menenius Agrippa in *Coriolanus* speaks contemptuously of those who "sit by the fire and presume to know what's done in the capitol," we probably have an expression of Shakespeare's own attitude toward the upstart commonalty who pretend to have an opinion about affairs of government. *The First Part of Henry VI* brutally misrepresents the character of Joan of Arc, and Mr. C. W. Thomas declares that *The Second Part of Henry VI* presents Cade's rebellion "with a mendacity, so far as I know, unsurpassed in literature." Both plays have been given the same moral — that one of humble birth should confine his attention to humble matters.

Although many ideas coursed through the great mind of Shakespeare, yet so far as his works indicate he seems to have been blind to the significance of the great political movement of his time. He probably never even dreamed that such a government as that of our American republic could exist, much less that it could show a reasonable degree of permanence and stability.

In the plays of *Julius Cæsar* and *Coriolanus* Shakespeare is not following Plutarch when he represents the common people of Rome as too fickle, too ignorant, too subject to demagogues, to deserve the slightest respect. *Coriolanus* tells the populace:—

“He that depends  
Upon your favours swims with fins of lead,  
And hews down oaks with rushes. Hang ye! Trust ye?  
With every minute you do change a mind.”

—I, i, 183-186.

It seems clear that the evil smell of the very crowds which thronged his theater and helped to make him rich was most distasteful to the sensitive player-poet. Casca's contemptuous description of the rabble who “threw up their sweaty night-caps and uttered such a deal of stinking breath” recurs many times in different forms in those plays in which the common herd plays a part. Hazlitt, the good democrat, dislikes the play of *Coriolanus*; he is even led to attack the poetic imagination itself as a “monopolizing, aristocratical faculty” of the mind. He says:—

“This is the logic of the imagination and the passions; which seek to aggrandize what excites admiration and to heap contempt on misery, to raise power into tyranny, and to make tyranny absolute: to thrust down that which is low still lower, and to make wretches desperate; to exalt magistrates into kings, kings into gods; to degrade subjects to the rank of slaves, and slaves to the condition of brutes. The history of mankind is a romance, a mask, a tragedy,

constructed upon the principles of *poetical justice* [the phrase is used sneeringly]; it is a noble or royal hunt, in which what is sport to the few is death to the many, and in which the spectators halloo and encourage the strong to set upon the weak, and cry havoc in the chase though they do not share in the spoil."

Shakespeare deals out his sharpest satire, however, to an English mob. Though *The Second Part of Henry VI* is thought by some not to be wholly the work of Shakespeare, there can be no doubt that he and no other wrote the scenes in which Jack Cade and his horde of rebels are put before us. Cade claims to be the grandson of Edmund Mortimer, and so rightful heir to the throne of England: —

"*Enter George Bevis and John Holland.*

*Bevis.* I tell thee, Jack Cade, the clothier, means to dress the commonwealth, and turn it, and set a new nap upon it.

*Holland.* So he had need, for 'tis threadbare. Well, I say it was never merry world in England since gentlemen came up.

*Bevis.* O miserable age! virtue is not regarded in handicraftsmen.

*Holland.* The nobility think scorn to go in leather aprons.

*Bevis.* Nay, more, the king's council are no good workmen.

*Holland.* True; and yet it is said, labour in thy vocation; which is as much to say as, let the magistrates be labouring men; and therefore should we be magistrates.

*Bevis.* Thou hast hit it; for there's no better sign of a brave mind than a hard hand.

\* \* \* \* \*

*A drum is heard. Enter Cade, Dick Butcher, and Smith the Weaver, with infinite numbers.*

*Cade.* We John Cade, so termed of our supposed father, —

*Dick (aside).* Or rather, of stealing a cade of herrings.

*Cade.* For our enemies shall fall before us, inspired with

the spirit of putting down kings and princes. . . . My father was a Mortimer, —

*Dick (aside).* He was an honest man, and a good brick-layer.

*Cade.* My mother a Plantagenet, —

*Dick (aside).* I knew her well; she was a midwife.

*Cade.* My wife descended of the Lacies, —

*Dick (aside).* She was, indeed, a peddler's daughter, and sold many laces.

*Cade.* Therefore am I of an honourable house.

*Dick (aside).* Ay, by my faith, the field is honourable; and there was he born, under a hedge, for his father had never a house but the cage.

*Cade.* Valiant I am.

*Smith (aside).* A' must needs; for beggary is valiant.

*Cade.* I am able to endure much.

*Dick (aside).* No question of that; for I have seen him whipped three market-days together.

*Cade.* I fear neither sword nor fire.

*Smith (aside).* He need not fear the sword, for his coat is of proof.

*Dick (aside).* But methinks he should stand in fear of fire, being burnt i' the hand for stealing of sheep.

*Cade.* Be brave, then; for your captain is brave, and vows reformation. There shall be in England seven half-penny loaves sold for a penny; the three-hooped pot shall have ten hoops; and I will make it felony to drink small beer; all the realm shall be in common, and in Cheapside shall my palfry go to grass; and when I am king, as king I will be, —

*All.* God save your majesty!

*Cade.* I thank you, good people: there shall be no money; all shall eat and drink on my score; and I will apparel them all in one livery, that they may agree like brothers and worship me their lord.

*Dick.* The first thing we do, let's kill all the lawyers.

*Cade.* Nay, that I mean to do. Is not this a lamentable thing, that of the skin of an innocent lamb should be made parchment? that parchment, being scribbled o'er, should undo a man? Some say the bee stings; but I say, 'tis the bee's wax; for I did but seal once to a thing, and I was never mine own man since."

— IV, ii, 5-91.

The clerk of Chatham is then brought before Cade charged with being able to read, write, and cast accounts, and with setting copies for boys. He is pronounced guilty and is led off to be hanged.

Says Walter Bagehot:

"An audience which *bona fide* entered into the merit of this scene would never believe in everybody's suffrage. They would know that there is such a thing as nonsense; and when a man has once attained to that deep conception, you may be sure of him ever after. . . . The author of *Coriolanus* never believed in a mob, and did something toward preventing anybody else from doing so." Another "peculiar tenet which we ascribe to Shakespeare's political creed," continues Bagehot, "is a disbelief in the middle classes. We fear he had no opinion of traders. . . . You will generally find that when a 'citizen' is mentioned he does or says something absurd."

Two other bits from *2 Henry VI* must be given. Cade, striking his staff on London stone, utters the following proclamation:—

"Now is Mortimer lord of this city. And here, sitting upon London stone, I charge and command that, of the city's cost, the [little] conduit run nothing but claret wine this first year of our reign. And now, henceforward, it shall be treason for any that calls me other than Lord Mortimer."—IV, vi, 1-7.

When Lord Say is captured and brought into the presence of Cade, the latter worthy accuses him as follows:—

"Be it known unto thee by these presence, even the presence of Lord Mortimer, that I am the besom that must sweep the court clean of such filth as thou art. Thou hast most traitorously corrupted the youth of the realm in erecting a grammar school; and, whereas, before, our forefathers had no other books but the score and the tally, thou hast caused printing to be used, and, contrary to the king, his crown and dignity, thou hast built a paper mill. It will be proved to thy face that thou hast men about thee that

usually talk of a noun and a verb, and such abominable words as no Christian ear can endure to hear. Thou hast appointed justices of peace, to call poor men before them about matters they were not able to answer."—IV, vii, 32–47.

We need to remember that Shakespeare as a dramatist was concerned entirely with what the common people were in his own time and had been in the past. A dramatist has, perhaps, no call to be a prophet. If in Shakespeare's own thinking he caught no glimpse of the coming day of democratic institutions—and this seems probable—then by so much his great mind failed him; so much the less Shakespeare he.

Concerning the play of *Julius Cæsar*, it must be admitted that the attempt of the conspirators to revive the Roman republic was foredoomed to failure. The play is true to history in representing that the time for the establishment of the empire had come. The judgment of posterity upon the killing of Cæsar received its most savage expression when Dante reserved the lowest deep of Hell for the three arch-traitors,—Judas Iscariot, Brutus, and Cassius. It is a lesson which may easily tempt to cowardice, but this play teaches that the good man who is blind to the signs of the time may go down in death to no purpose, even as does the felon.

## XI. THE VERSE

*The typical line.* *Julius Cæsar* is written in what is called blank verse, that is, in verse without rhyme. The typical line is made up of five measures, also called feet, each measure having two syllables. A stress, or accent, falls on the second syllable of each measure. More briefly: *a typical blank verse line consists of five two-syllabled measures, each with an accent on the second syllable.* For example:

These grów|ing feáth|ers plúck'd | from Cæ|sar's wíng. — I, i, 72.

If we represent an accented syllable by *a* and an unaccented one by *x*, we may represent a typical line by the formula  $5xa$ . The versification of *Julius Caesar* is very regular, and the play will be found to contain a large number of typical lines.

The accents of verse come at regular intervals. In general they mark off to the ear equal intervals of time, like the accents in music; but in verse the movement is not so exact and uniform as in music.

*Shifting of the stress.* If all lines were of the typical character, the verse of a play would be exceedingly monotonous. One way to avoid monotony is to allow the stress to fall occasionally upon the first syllable of a measure instead of the second. This "shifting of the stress" is especially common at the beginning of a line, or immediately after a natural pause within the line. Examples are:—

Rún to | your hóuses, fáll upón your knées,  
 Práy to | the gods to intermit the plague. — I, i, 53-54.  
 Dráw them | to Tiber banks, and weep your tears. — I, i, 58.  
 But név | er tíll | to-níght, | névér | till nów. — I, iii, 9.

The first three of the above lines may be said to be of the form  $ax + 4xa$ ; the last one is plainly  $3xa + ax + xa$ .

One advantage of this shifting of the stress, as has been pointed out, is the avoiding of monotony. But lines of this kind are especially effective when the word that receives the irregular, or shifted accent is decidedly emphatic. The energy given to the first two lines cited above, by having them begin with a blow of the voice, and the emphasis thus put upon the ideas "Run" and "Pray," is very effective.

*Degrees of stress. Measures with no stress.* There are various degrees of stress, or accent, but if one of the syllables of the measure receives more stress than the other, that syllable is felt to be stressed, even though the accent is really a very light one. In some cases it seems correct to

say that a measure has no stress. This means that both syllables are very light, and are equally light. It is often hard to say whether a measure should be interpreted as unstressed or as slightly stressed; sometimes it seems fitting to read a line either way. Perhaps the first two of the measures italicized below may be said to have no stress; the others are somewhat doubtful, but they seem to be lightly stressed:

*To be* | exált | *ed with* | the threatening clouds. — I, iii, 8.

Either | *there is* | a civil strife in heaven,

Or else the world, too sauc | *y with* | the gods,

Incenses them to send destruc | *tion*. — I, iii, 11-13.

*Measures with two stresses.* Some measures seem to have two stresses. One of these is usually stronger than the other; or, if both are substantially equal, the voice naturally follows the habit of the verse and slightly increases the second stress.

Ride, ríde, | Messala, ride, and give these bills. — V, ii, 1.

A measure with two stresses is decidedly heavy, and is often followed or preceded by one that is very light, as in this case:—

That her | wíde wálls | encóm | pass'd but | óne mán? — I, ii, 155.

The following line is peculiar in that three of its measures, and perhaps four, may be said to have each two distinct stresses:—

Why, now, | blow wind, | swell bil | low, and | swim bark! — V, i, 67.

Is it not true that the great weight of this line is felt to symbolize the gravity of the decision just made, and the sternness and importance of the battle that is now to begin?

*Measures of three syllables* give variety to the movement.

A sooth | saye'r bids | you beware | the ídes | of March. — I, ii, 19.



In the following case the three-syllabled feet seem to represent a hurried utterance:—

Let me see, | let me see ; | is not | the leaf | turn'd down ?

— IV, iii, 271.

A very heavy three-syllabled foot occurs in the line,—

We'll along | ourselves, and meet them at Philippi. — IV, iii, 223.

*Measures of one syllable.* Occasionally a measure seems to consist of a single syllable. In some of these cases a syllable is concerned that, as pronounced at the present day, hovers between one syllable and two, and we may be confident that Shakespeare had in mind the two-syllabled pronunciation. Some words that contain an *r* fall most plainly under this class.

I have | an hou | r's talk | in store | for you. — II, ii, 121.

As fi | re drives | out fire, | so pit | y pity. — III, i, 172.

The double use of *fire* in the last line is especially noticeable.

And with | the brands | fire | the trai | tors' houses. — III, ii, 253.

If I | could pray | to move, | prayers | would move me. — III, i, 59.

The word *means* seems to be prolonged to take the time of two syllables in the following line of four measures:—

Our best friends made, our means stretch'd. — IV, i, 44.

There may be some error in the text here.

The line,—

“Speak, strike, redress.” Am I entreated ? — II, i, 55.

admits of several interpretations. One is that the first two words are to be prolonged in speaking, so that each shall occupy the time of an entire measure; a second is that the unaccented syllable is wanting in each of the first two measures, being replaced by a pause. Since a pause of this

kind counts in the movement of the line, it has been termed a "silent syllable." But measures that seem to have only one syllable are less common in Shakespeare than lines containing only four measures. I therefore prefer to look upon the line as one of four measures.

*Extra syllables.* Shakespeare often varies the movement of his verse by adding an extra syllable at the end of the line, — for example:—

The live- | long day, | with pa | tient ex | pecta | tion. — I, i, 41.

It seems better to say that, in some cases, two light extra syllables are allowed at the end of the line, though such lines can be looked upon as having six measures. Lines of this kind which end with the name *Antony* are especially numerous.

Popil | ius Le | na speaks | not of | our pur | poses. — III, i, 23.

But here | comes Ant | ony. | Welcome, | Mark Ant | ony.

— III, i, 148.

Extra syllables also occur in connection with an important pause in the line. These are called "extra mid-syllables." In his earliest plays Shakespeare rarely made use of lines of this type. Examples from *Julius Cæsar* are:—

That touch | es Cæ | sar near | er: read it, | great Cæ | sar.

— III, i, 7.

He is | not doubt | ed. A word, | Lucil | ius. — IV, ii, 13.

*Alexandrines and short lines.* Occasionally we find lines consisting of six measures. Such a line is called an "alexandrine."

The old | Anchi | ses bear, | so from | the waves | of Ti | ber.

— I, ii, 114.

And these does she apply for warnings and portents — II, ii, 80.

Short lines containing one, two, three, or four measures, are occasionally met with. The following are examples:—

Look. V, i, 50.

Begone! — I, i, 52.

I have not slept. — II, i, 62.

Come hither, sirrah. — V, iii, 36.

Unto some monstrous state. — I, iii, 71.

Give me my robe, for I will go. — II, ii, 107.

*Words pronounced in two ways.* I have tried to distinguish in the printing participles in which the *-ed* is pronounced as a separate syllable. Compare *enclosed*, V, iii, 28, with *enclos'd*, l. 8 of the same scene; and *answered*, IV, i, 47, V, i, 1, with *answer'd*, IV, iii, 78. In most cases, however, the difference between the full and contracted pronunciation of a word, — or better, between the clear and the slurred pronunciation, — does not appear in the spelling. The word *opinion* is used as four syllables in II, i, 145, as three syllables in II, i, 92, and elsewhere. *Soldier* is counted as three syllables in IV, i, 28, IV, iii, 51, and as two in IV, iii, 56. *Cassius* is used freely as either two or three syllables. *Business* is three-syllabled in IV, i, 22, and two-syllabled in V, i, 123. In the second of these lines it is possible to say that *business* is three-syllabled, and that one of the measures of the line has three syllables. Antony keeps repeating

Yet Bru | tus says | he was | ambi | tious,

but uses *ambition* as three-syllabled in the line, —

Ambition should be made of sterner stuff. — III, ii, 91.

*Doubtful cases.* We have already seen that the movement of a line may admit of more than one interpretation. In the following cases others may not entirely agree with the readings indicated: —

Leave me | with haste. | Luci | us, who's | that knocks ?

— II, i, 309.

Lucil | ius, | do you | the like ; | and let | no man.

— IV, ii, 50 (see the note).

Let me | tell you, | Cassi | us, you | yourself. — IV, iii, 9.

*Rhyme.* Rhymed couplets are somewhat common in Shakespeare's earlier plays. Later, such a couplet is often used to mark the close of a scene; but this occurs only four times in *Julius Cæsar*,—at the close of I, ii, II, iii, V, iii, and V, v. At V, iii, 89-90 and V, v, 50-51, we have rhyme; and these couplets are logically the close of scenes, though not so counted. There is very little rhyme in *Julius Cæsar*, only five of Shakespeare's plays having less of it. An interesting case of rhyme occurs in the speech of the intruding Poet, IV, iii, 129-130.

## XII. QUESTIONS FOR STUDY

*Suggestions to the teacher.* When a class takes up the study of *Julius Cæsar*, the play should first be read through from beginning to end for the pure joy of it. This is the natural right of a healthy pupil, of which no teacher's method or system should deprive him. The more detailed study of the language, and the more important questions upon the individual scenes may then be taken up, a little at a time. The editor would suggest that the General Questions under A, be discussed during the first periods after the preliminary reading of the play is completed. Teachers should note that the general questions require much time for preparation, and that there is danger of making the lessons too long. The peculiarities of grammar and language found in the play are treated in the Notes; and the versification is discussed in Section XI of the Introduction: therefore no questions upon these subjects are given here. No ordinary class should try to take up all or even the greater part of the following questions. Some of the questions, also, are too difficult for high-school pupils in the form in which they are here presented; these may stimulate and help the teacher. An asterisk has been prefixed to some of the more difficult questions. The teacher may find it helpful to use some of the topics in class for offhand, unprepared comment and discussion, he being ready to point out the more important bearings of the question which the class may overlook. Some teachers will wish to frame their own questions; but those here given may be of some service to them.

## A. GENERAL QUESTIONS

1. With what incident does the action really begin? 2. By what device does Shakespeare direct our attention to this incident and emphasize its significance? (See the third paragraph of Section III of the Introduction.) 3. With what incident does the resolution of the play begin, the movement of the action toward the fatal close? 4. Into what important groups can you divide the characters of the play? 5. Name the leader, or leaders, of each group. 6. What characters in the play are most sharply contrasted? 7. What incidents? 8. Is this element of contrast helpful to a play? 9. Point out the ways in which, before the death of Cæsar, our minds have been prepared for the important part that Antony is to play. 10. How have we been prepared, in particular, for the oratorical skill displayed in Antony's great speech? 11. How for the readiness and fervor with which the people turn against the conspirators? 12. How are our minds prepared for the defeat of the conspirators at Philippi? 13. What are the different reasons and influences that induce Brutus to join the conspiracy against Cæsar? 14.\* Point out all expressions in the play which help us to determine the duration of the action. (This question and the next involve a great deal of work; and the teacher may find it best to take a part of the play at a time. Under 15, the pupil should try to prove each new day and each interval. A day is supposed to continue until a new one can be proved.) 15.\* So far as possible, prove or disprove each statement in Daniel's "time analysis" of the play, given under Section VII of the Introduction. 16.\* Point out the ways in which the time as indicated in the play departs from historic time (also given under VII). 17.\* Give the best reason, or reasons, that you can why Shakespeare made each change from historic time.

## B. INDIVIDUAL ACTS AND SCENES

*Act I, Scene i.*—1. An excellent scene for the class to read aloud. 2. Why did Shakespeare write this scene? What does it do for the play? 3. Why is this scene a good one to come first? 4. What connection has this scene with the later ones of the play? 5. Is this mixture of the humorous and the serious a good thing?

Why? 6. Who speak verse in this scene? Who speak prose? Why are the verse and prose divided between the characters in this way? 7. Does the play have anything to do with Marullus and Flavius after this? 8. Would an American crowd behave like this after being rebuked by a political leader? 9. Would an American political leader treat a crowd thus? 10. Picture the expression upon the face of the Second Commoner throughout this scene.

*Act I, Scene ii.* — 1. State two of the principal characteristics of Cæsar that come out in this scene. 2. Of Cassius. 3. Of Brutus. 4. Of Casca. 5. In what different ways does Cassius work upon Brutus? 6. What does the incident of the Soothsayer's warning do for the play? 7. Would this incident be impressive in the acting? 8. Why does Shakespeare introduce the shouts? 9. Why do we have Cæsar's comment on the appearance and character of Cassius? Does this comment help us to understand the significance of the previous portion of the scene?

*Act I, Scene iii.* — 1. What does this scene do for the play? 2. Is Casca a different man from what he was in the preceding scene? 3. Why does Shakespeare represent him as speaking in verse in this scene? 4. Has his language changed from that of the previous scene in any other respect? 5. Why do we have thunder and lightning in this scene? 6. Is there any preparation here for the fact that Casca is the first conspirator to stab Cæsar?

*Act I.* In how many cases in this act are English customs or familiar features of English life introduced into the play?

*Act II, Scene i.* — 1. What is the reasoning of Brutus by which he convinces himself that Cæsar should be slain? 2. What do you think of this reasoning? (See the note on l. 10.) 3. "Is not tomorrow, boy, the ides of March?" (l. 40). Why does Shakespeare make Brutus ask this question? 4. What is the advantage of putting into the play the discussion as to where the east lies? 5. What do we learn in regard to the character of each one concerned from the discussion about Cicero? 6. Is Brutus wise in refusing to have the conspirators bound by an oath? 7. Why do the other conspirators allow Brutus to have his own way? 8. Why does Shakespeare let us learn in ll. 193-194 that there is a chance that Cæsar may not come to the Capitol? 9. Why is it effective to have Lucius sleep before and after the meeting of the con-

spirators? 10. What do we learn of Portia's character in this scene? 11. What is the value of the incident about Ligarius? 12. Does Brutus understand the part that Cassius has played in bringing about the conspiracy?

*Act II, Scene ii.* — 1. How do you understand the manifestations of Cæsar's character in the first 107 lines? 2. Is Calpurnia's dream fulfilled within the play? If so, where? 3. Why does Cæsar finally decide to go to the Capitol? 4. What is the dramatic effect of Cæsar's courtesy to the conspirators? 5. Do you sympathize with Cæsar, or with his enemies, in this scene?

*Act II, Scenes iii, iv.* — 1. What is accomplished for the play by scenes iii and iv? 2. Why should Artemidorus read aloud something that he has written himself, and even his own signature? 3. What has happened to Portia since we saw her last? 4. Comment on Portia's conduct in scene iv. 5. Why do we not see more of Portia in the play? 6. What thing about scene iv would make it an effective scene to act? 7. Do these speeches of the Soothsayer help the play? and are they appropriate to the character of the Soothsayer? (See the note to II, iv, 20.)

*Act II.* — 1. This act is a striking instance of a powerful dramatic effect. What is it? 2. Show that this effect runs all through the act. 3. Point out any other ways in which this act is made interesting and impressive. 4. Was Brutus wise in confiding in Portia?

*Act III, Scene i.* — 1. Why has Cæsar remembered the "dreamer" and his warning for a whole month? 2. Why are the warnings of the Soothsayer and Artemidorus introduced here (apart from the fact that they have been prepared for in the previous act)? 3. Which seems the better leader at the opening of this scene, Brutus or Cassius? 4. Why does Shakespeare make Cæsar talk in this way just before his death? 5.\* Would the play have been still more powerful if the friend whom Brutus sacrifices to his love of country had been made more lovable and attractive? 6. Why does Shakespeare have Cæsar slain at the Capitol, contrary to history? 7. Is it a dramatic mistake to have the last words of Cæsar in Latin? 8. Does the prophecy of future popularity upon the stage (ll. 112-115) seem natural to you? 9. Why does Antony praise the dead Cæsar warmly? Is this wise? 10. What is the danger in doing this? 11. Do we sympathize with Antony in this

scene? Why? 12. Why is the plan of Brutus concerning the funeral speeches of himself and Antony entirely impractical? 13. What is the effect of having the dead body of Cæsar before us during the last three-fourths of the scene? 14. Is Antony's prophecy over Cæsar's body entirely fulfilled within the play? 15. What is the force of having the servant overcome by the sight of the body?

*Act III, Scene ii.* — 1. What does Brutus try to do in his oration? 2. In what ways does he misjudge the people? 3. Since Brutus elsewhere speaks in verse, why is this speech in prose? 4. Is there any unworthy element in Brutus's speech? 5. Why was the impression of Brutus's speech so transitory? 6. Show from the nature of the approving comments on Brutus's speech that he has failed of accomplishing his main purpose. 7.\* Give in outline (or in full) the speech which you imagine that Cassius made to his company. 8. Name in order the main divisions, the larger ideas of Antony's speech (do not analyze too minutely). 9. Show that each idea is effective. 10. Show that this order of the ideas is effective. Does it show climax? 11. Does the last point seem to be made by Antony, or by the facts of the case? 12. At what point does Antony first suggest by his voice that he is speaking ironically when he calls Brutus an honorable man? 13. How does Antony help himself by the pause at l. 106? Compare this pause with that in Brutus's speech. 14. Where does Antony first suggest that the populace use violence against the conspirators? 15. Which citizen is most hostile to Antony at the beginning of his speech? Follow the attitude of that citizen through the speech, picturing to yourself the changing expression upon his face. 16. Follow each of the other citizens through the scene. 17. Could Antony succeed time after time with the same audience, as Abraham Lincoln did? 18. Indicate the main points of contrast between the speeches of Brutus and Antony.

*Act III, Scene iii.* — 1. What seems to be the purpose of the scene? 2. Object to the presence of this scene in the play. 3. Defend it. 4. What special explanation has been suggested for the existence of the scene? (See Section IV of the Introduction.)

*Act IV, Scene i.* — 1. Does this slighting of Lepidus come to anything within the play? Why is it introduced? 2. Is there any indication here that Octavius will later prove strong enough to



overthrow Antony? 3. In view of the fact that later references make this matter of the proscription entirely plain, is there any good reason for the introduction of this scene? 4. Why is this scene placed at Rome, contrary to Plutarch?

*Act IV, Scenes ii, iii.* — 1. Why is Cassius made to come to Brutus, and not the reverse? 2. Is the famous quarrel scene dramatic in the full sense that it both advances the action and displays the characters of those concerned? or does it do only one of these? 3 a. What qualities of each character come out in the quarrel scene? 3 b. Does Brutus the Stoic here show some lack of self-control? If so, where does this appear most plainly? What is the cause? 4. Is Brutus consistent in his attitude toward money? 5. Is the incident of the intruding Poet helpful? or has Shakespeare borrowed this incident from Plutarch without making it dramatically effective? 6. Why is there a discrepancy in the different letters as to the number of senators proscribed? 7. Why does Brutus not tell Messala (l. 182) that he already knows of Portia's death? 8. Verity says, "Perhaps Brutus cherishes a faint hope that the report [of Portia's death] which reached him was false, and that Messala has later tidings of her being alive." Is this suggestion probable? Is it allowable? 9. Does Cassius consider the judgment of Brutus superior to his own? 10. If not, why does he yield to Brutus's judgment? 11. Is our sympathy especially with Brutus or with Cassius at the close of their interview? 12.\* Does it indicate poverty of invention on the part of Shakespeare that he introduces the sleepiness of Lucius for a third time? 13. Apart from this, is the incident effective? What is its value? 14. What is the significance of the short conversation between Brutus and Varro, just before Varro and Claudius lie down? 15. In how many ways at the close of IV, iii, is Brutus presented as engaging and lovable? 16. Why are these touches accumulated at this point? 17. How do you interpret the appearance of the ghost of Cæsar? Does it symbolize a coming punishment for sin? for mistakes? Does it represent symbolically the sad conviction of Brutus that he has offered up his dear friend to no purpose?

*Act V, Scene i.* — 1. How do you understand lines 19 and 20? What is their significance? 2. Is this parley too much of a scolding contest? 3. Why does Casca disappear from the play in Act

III, except for the reference here in l. 43? 4. How do you explain the apparent inconsistency in Brutus's views concerning suicide?

*Act V, Scenes ii, iii.*—1. Can you remember where Titinius was first mentioned in *Julius Cæsar*? 2. How can Cassius suppose that Titinius will ride on into the midst of a hostile troop? 3. Even if Titinius is captured, what grounds for hope does Cassius still have? 4. Which had better grounds for being dismayed, Brutus or Cassius?

*Act V, Scene iv.*—1. Is it possible to make a battle effective on the stage? 2. What different devices do modern actors and stage-managers employ in order to make battle scenes as interesting and lifelike as possible? 3. Why is the death of young Cato an effective incident? 4. Why does Lucilius do as he does?

*Act V, Scene v.*—1. Should we have been told more about Statilius and the torchlight? 2. Does Brutus seem deeply concerned because the republic is hopelessly overthrown? 3. Has he seemed so anywhere in Acts IV and V? 4. Comment on the last words of Brutus. 5. Is the conversation concerning the promotion of Strato to the favor and service of Octavius an excellence or a blemish in the close of this play? 6. Is there any point near the close at which the play would end better than where it does? 7. Do you agree with Antony's estimate of Brutus?

*Act V.*—1. What are the most effective features of this act? 2. What seems to be represented as the most important reason why the conspirators lose the battle?

### C. CHARACTER-STUDY

The characters will be studied more thoroughly and more helpfully if the pupil puts his results into the form of a carefully written character-sketch. Bring out clearly the leading qualities of the person studied. Note the strongest evidence in his favor and the strongest against him, first as regards moral character, second with respect to intellectual ability, wisdom, capacity for affairs, etc. Try to gather from the play all the important evidence, and to interpret the evidence fairly. A good character-sketch will base itself at every point upon the text of the play. Be especially careful to be independent; pay no attention to commentators.

1. Study the character of Brutus. (How far is the fate of Brutus deserved, retributive? How far is it undeserved, or but partly deserved, pathetic? What traits of character are implied in the style of Brutus's speech?) 2. Study the character of Cassius. (Do you find your respect for Cassius continually increasing through the play?) It makes an interesting exercise to have one part of the class present the good side of the character of Cassius, and the other part the bad side. 3. Study the character of Cæsar. (Is the portrayal of Cæsar's character in this play inadequate and unworthy? If you find that it is, how do you account for this fact?) 4. Study the character of Antony. (If you have read *Antony and Cleopatra*, note how far we are prepared here for the display of Antony's character made in that play. Or if you have read elsewhere the story of Antony's later life, how far are we here prepared for that?) 5. Study the character of Portia. 6. Of Casca. 7. Of the Roman populace. 8. Point out instances in the play in which a character is portrayed by means of the influence, the effect, that he exerts upon others. 9. What character is portrayed especially in this way? 10.\* Why was it especially desirable or necessary to portray this character by this means?

#### D. ADDITIONAL GENERAL QUESTIONS

1. Is this play rightly named? 2. How would you state in a single sentence the main lesson, or teaching, of this play? 3. What is the authority for the text, the language, of this play? 4. Which part of the play do you find the more interesting, that which precedes or that which follows the great speech of Antony? 5.\* Can you state any reasons why it is natural, or even necessary, that the half which you select should be the more interesting? 6. Point out a number of incidents and passages of the play which especially need to be seen upon the stage to be fully appreciated. 7.\* Point out a number of cases in which seemingly trivial or unnecessary details are presented, partly, at least, we may believe, in order to give to the play an impression of reality and lifelikeness. 8.\* Judging from this play, and any others that you may have read, mention a few of the most important characteristics, peculiarities, of a drama. 9. Point out all the places where Pompey is referred to. What is the significance of these references? 10.\* At what

points are our minds prepared for historical situations and events which were subsequent to the close of the play? 11. What scene in the play could best be omitted? Why? 12. What incident, not forming a complete scene? Why? 13. By "dramatic blindness" I mean the blindness of a character to the true state of affairs. Point out several cases in this play. 14.\* By "dramatic irony" I mean cases in which the words spoken are true in some farther sense which either the speaker or the hearer does not dream of, or which is hidden from them both. Point out one case in this play. 15.\* Why are dramatic blindness and dramatic irony very effective devices in a drama? 16. Point out all the instances of the supernatural in the play, whether this is distinct or only suggested. 17. Does a modern reader feel that this element is too prominent? 18.\* Point out the cases in which incidents, occurrences, are narrated by the characters, and not presented by dialogue and acting as taking place before our eyes. 19.\* Try to see in each case why the incident was narrated and not presented.

#### E. THE RELATION OF THE PLAY TO PLUTARCH

With a very few exceptions this topic has been kept out of the Notes and out of the previous questions. A general statement concerning this subject has been given under Section VIII of this Introduction, and all the passages from Plutarch that are concerned are given in the Appendix. How far the pupil shall go in comparing the play with the source, the teacher may determine. A few topics are here mentioned in connection with which a comparison between the drama and Plutarch will be found of especial interest. 1. II, i. The incident of Brutus and Ligarius. 2. II, iv. The conduct of Portia. 3. III, i. Is there any warrant in Plutarch for the offensive language of Cæsar just before his death? 4. III, ii. What suggestions are in Plutarch for the two speeches? 5. Is there any suggestion for the style of Brutus's speech? 6. When does Octavius come to Rome? 7. IV, i. The meeting-place of the triumphs. 8. IV, iii. The incident of Lucius Pella. 9. IV, iii. The ghost of Cæsar. 10. V, i. The "three and thirty wounds" of Cæsar. 11. The attitude of Brutus toward suicide. 12. V, iii. The two battles of Philippi. *General topics*: 13. In how many places does Plutarch tell of Cæsar's comment upon the leanness of Cassius?

14. Can you find in Plutarch that contempt for the populace which appears in the play? 15. Is the close friendship of Brutus and Cassius in Plutarch? 16.\* Point out some things on which Plutarch puts little stress and Shakespeare much, or *vice versa*.

#### F. STYLE

1. Point out the most marked characteristics of the style of this play. Illustrate. 2. Select two metaphors which seem to you especially effective. Tell why you like each one. 3. Select two similes in the same way. 4. Are the sentences of this play predominantly long or short? 5. Simple or involved? 6.\* Select some phrase, line, or short passage in which the sounds employed seem to you, by their natural expressiveness, to enforce the meaning. 7.\* Can you point out some favorite words and expressions in the play? 8.\* Point out in some short passage a number of words and expressions which have similar associations and suggestions, so that they all help to bring out and intensify the same emotion. Are any words present which thwart or oppose the emotional unity of the passage? 9. What characters in the play talk in verse? 10. In prose? 11. What characters talk in both verse and prose? Trace each character who does this through the play, and try to see what principle seems to govern the variation between the two forms. 12.\* What subject-matter is put into verse? 13.\* What into prose? 14.\* What general statements can you make concerning the variation between verse and prose in this play?

#### XIII. BOOKS OF REFERENCE

Books especially useful to younger students are marked with an asterisk. The other references may be of service to teachers.

##### *The Text*

The Works of Shakespeare (Globe edition), Clark and Wright (Macmillan).

Reprint of the First Folio, Lionel Booth, London.

##### *The Language and Grammar*

Shakespeare-Lexicon, Alexander Schmidt (Berlin and London).  
Concordance to Shakespeare, John Bartlett (Macmillan).

Glossary of Words, Phrases, etc., by R. Nares,—the edition of Halliwell and Wright (London).

A New English Dictionary, edited by J. A. H. Murray (Clarendon Press). Vol. V, going through the letter K, is nearly completed. This work is the great authority on the history of the meanings and forms of English words.

A Shakespearian Grammar, E. A. Abbott (Macmillan)

Shakespeare-Grammatik, W. Franz (Niemeyer, Halle).

The Diary of Master William Silence (a study of Shakespeare and of Elizabethan sport), D. H. Madden (Longmans).

#### *The Source*

\*Shakespeare's Plutarch, W. W. Skeat (Macmillan).

#### *The Verse*

\*A Primer of English Verse, H. Corson (Ginn).

The portion on "Prosody" in Abbott's *Shakespearian Grammar*.

Chapters on English Metre, J. B. Mayor (London, Clay and Sons).

Der Vers in Shakspere's Dramen, G. König (Trübner, Strassburg).

#### *Editions of the Play*

Those of \*Wright (Clarendon Press), \*Odell (Longmans), \*Rolfe (Am. Book Co.), \*Craik (Ginn), and \*Verity (Cambridge Univ. Press), \*Hudson (Ginn), Hufford (Macmillan), Deighton (Macmillan), Beeching (Longmans), and Forsyth (Longmans).

#### *Questions on the Play*

How to Study Shakespeare, Series I, pp. 99-149, W. H. Fleming (Doubleday and McClure Co.).

Study Programme on *Julius Cæsar*, in *Poet-Lore*, Vol. X, No. 4.

Questions on Shakespeare's *Julius Cæsar*, John Lees (London, Allman and Son). These questions are mainly concerned with the language, grammar, and versification.

Analytic Questions on Shakespeare's *Julius Cæsar*, L. A. Sherman (Paper, 15 cents, published by J. H. Miller, Lincoln, Nebraska).

The present editor has received help from all the above-mentioned sets of questions.

*Dramatic Structure*

Shakespeare as a Dramatic Artist, Part II, R. G. Moulton (Macmillan). The papers upon \**The Merchant of Venice* in Part I of this book constitute a brief and most helpful text-book upon some of the main problems of dramatic construction.

The Drama, its Law and its Technique, Elisabeth Woodbridge (Allyn and Bacon).

The Art of Playwriting, Alfred Hennequin (Houghton).

Die Technik des Dramas, Gustav Freytag (Hirzel, Leipzig).

Freytag's Technique of the Drama, translated by E. J. MacEwan, 2d edition 1896 (Scott, Foresman and Co). This translation is very faulty, but has a full index.

*Shakespeare's Life*

\*Shakespeare, in the Encyclopædia Britannica, T. S. Baynes. Reprinted in the author's "Shakespeare Studies" (Longmans).

\*Chapter II, "The Life of Shakspeare," in Dowden's Primer, to be mentioned later.

\*How Shakspeare's Senses Were Trained, Chapter X in "The Education of the Central Nervous System," R. P. Halleck (Macmillan).

\*Shakespeare's Life and Work, Sidney Lee (Macmillan). Briefer than Lee's "Life of William Shakespeare."

\*William Shakespeare, Poet, Dramatist, and Man,—H. W. Mabie (Macmillan). Illustrated.

Outlines of the Life of Shakespeare, two vols., J. O. Halliwell-Phillips (Longmans). All important documents are printed in this work.

*The Earlier and the Elizabethan Drama*

A History of English Dramatic Literature, three vols., A. W. Ward (Macmillan).

A History of Elizabethan Literature, G. Saintsbury (Macmillan). Specimens of the Pre-Shakspearean Drama, two vols., J. M. Manly (Ginn). A third volume will contain a general introduction, notes, and a glossary.

**Shakespeare's Predecessors in the English Drama**, J. A. Symonds (Scribners).

**History of English Dramatic Poetry**, three vols., J. P. Collier (Bell).

*The Elizabethan Theatre. The Elizabethan Stage and Modern Adaptations*

\*Introduction to edition of Shakspeare's *A Midsummer Night's Dream*, G. P. Baker (Longmans).

Early London Theatres, T. F. Ordish (Stock, London). In "The Camden Library."

A Chronicle History of the London Stage, 1559-1642, F. G. Fleay (Reeves and Turner, London).

Vol. III of Collier's History, mentioned above.

Die Entwicklung des Scenischen Theaters, R. Genée (Cotta, Stuttgart).

Die Shakespeare-Bühne im Jahre 1898, Alfred, Frhr. Mensi von Klarbach, Jahrbuch der deutschen Shakespeare-Gesellschaft, XXXV, pp. 362-375. This article and the preceding book treat of the "Shakespeare stage" at München.

Welches System der Scenerie ist am besten geeignet für die Darstellung . . . der Shakespearischen Dramen? E. von Possart, Jahrbuch, XXXVII, pp. xviii-xxxvi. Concerning "the revolving stage" at München.

*General Commentaries*

\*Shakspeare, in *Literature Primers*, E. Dowden (Appleton). The best brief introduction to the study of the dramatist.

\*Shakespeare, his Life, Art, and Characters, in two vols., H. N. Hudson (Ginn).

\*Five Lectures on Shakspeare, B. ten Brink, — translated by Julia Franklin (Holt).

Shakspeare, his Mind and Art, E. Dowden (Harpers).

William Shakespeare, a Critical Study, George Brandes (Macmillan). The one-volume edition is satisfactory.

William Shakspeare, Barrett Wendell (Scribners).

Shakspeare and his Predecessors, F. S. Boas (Scribners).



Shakespeares *Julius Cæsar* (in German), H. Viehoff, in *Jahrbuch der deutschen Shakespeare-Gesellschaft*, V, 6-36.

*Special Works*

\*Shakespeare the Boy, W. J. Rolfe (Harpers).  
Philips' Handy Atlas of the Counties of England (Philips and Son, London); also Philips' Handy Volume Atlas of London.





**JULIUS CÆSAR.**  
From the bronze bust in the Berlin Museum.

# **JULIUS CÆSAR**

## DRAMATIS PERSONÆ

JULIUS CÆSAR.  
 OCTAVIUS CÆSAR, }  
 MARCUS ANTONIUS, } triumvirs after the death of Julius Cæsar.  
 M. ÆMILIUS LEPIDUS, }  
 CICERO, }  
 PUBLIUS, } senators.  
 POPILIUS LENA, }  
 MARCUS BRUTUS, }  
 CASSIUS, }  
 CASCA, }  
 TREBONIUS, } conspirators against Julius Cæsar.  
 LIGARIUS, }  
 DECIUS BRUTUS, }  
 METELLUS CIMBER, }  
 CINNA, }  
 FLAVIUS, } tribunes.  
 MARULLUS, }  
 ARTEMIDORUS of Cnidos, a teacher of Rhetoric.  
 A Soothsayer.  
 CINNA, a poet.  
 Another Poet.  
 LUCILIUS, }  
 TITINIUS, } friends to Brutus and Cassius.  
 MESSALA, }  
 Young CATO, }  
 VOLUMNIUS, }  
 VARRO, }  
 CLITUS, } servants to Brutus.  
 CLAUDIUS, }  
 STRATO, }  
 LUCIUS, }  
 DARDANIUS, }  
 PINDARUS, servant to Cassius.  
 CALPURNIA, wife to Cæsar.  
 PORTIA, wife to Brutus.

Senators, Citizens, Guards, Attendants, etc.

*SCENE: Rome; the neighbourhood of Sardis; the neighbourhood of Philippi.*

# JULIUS CÆSAR

## ACT I

### SCENE I. *Rome. A street*

*Enter FLAVIUS, MARULLUS, and certain Commoners.*

*Flav.* Hence! home, you idle creatures, get you home.  
Is this a holiday? What! know you not,  
Being mechanical, you ought not walk  
Upon a labouring day without the sign  
Of your profession? — Speak, what trade art thou?

*First Com.* Why, sir, a carpenter.

*Mar.* Where is thy leather apron and thy rule?  
What dost thou with thy best apparel on? —  
You, sir, what trade are you?

*Sec. Com.* Truly, sir, in respect of a fine workman, I am  
but, as you would say, a cobbler.

*Mar.* But what trade art thou? Answer me directly.

*Sec. Com.* A trade, sir, that, I hope, I may use with a  
safe conscience; which is indeed, sir, a mender of bad soles.

*Mar.* What trade, thou knave? thou naughty knave,  
what trade?

*Sec. Com.* Nay, I beseech you, sir, be not out with me:  
yet, if you be out, sir, I can mend you.

*Mar.* What mean'st thou by that? Mend me, thou saucy  
fellow!

*Sec. Com.* Why, sir, cobble you.

0 *Flav.* Thou art a cobbler, art thou?

*Sec. Com.* Truly, sir, all that I live by is with the awl.  
I meddle with no tradesman's matters, nor women's matters,

but with awl. I am indeed, sir, a surgeon to old shoes;  
when they are in great danger, I re-cover them. As proper  
25 men as ever trod upon neats-leather have gone upon my  
handiwork.

*Flav.* But wherefore art not in thy shop to-day?  
Why dost thou lead these men about the streets?

*Sec. Com.* Truly, sir, to wear out their shoes, to get my-  
30 self into more work. — But indeed, sir, we make holiday, to  
see Cæsar and to rejoice in his triumph.

*Mar.* Wherefore rejoice? What conquest brings he home?  
What tributaries follow him to Rome,  
To grace in captive bonds his chariot-wheels?

35 You blocks, you stones, you worse than senseless things!

O you hard hearts, you cruel men of Rome,  
Knew you not Pompey? Many a time and oft  
Have you climb'd up to walls and battlements,  
To towers and windows, yea, to chimney-tops,  
40 Your infants in your arms, and there have sat  
The live-long day, with patient expectation,  
To see great Pompey pass the streets of Rome:  
And when you saw his chariot but appear,  
Have you not made an universal shout,

45 That Tiber trembled underneath her banks  
To hear the replication of your sounds  
Made in her concave shores?

And do you now put on your best attire?

And do you now cull out a holiday?

50 And do you now strew flowers in his way  
That comes in triumph over Pompey's blood?  
Be gone!

Run to your houses, fall upon your knees,  
Pray to the gods to intermit the plague

55 That needs must light on this ingratitude.

*Flav.* Go, go, good countrymen, and, for this fault,  
Assemble all the poor men of your sort;

Draw them to Tiber banks, and weep your tears  
 Into the channel, till the lowest stream  
 60 Do kiss the most exalted shores of all.

[*Exeunt all the Commoners*

See, whether their basest metal be not mov'd !  
 They vanish tongue-tied in their guiltiness.  
 Go you down that way towards the Capitol ;  
 This way will I : disrobe the images,  
 65 If you do find them deck'd with ceremonies.

*Mar.* May we do so ?

You know it is the feast of Lupercal.

*Flav.* It is no matter ; let no images  
 Be hung with Cæsar's trophies. I'll about,  
 70 And drive away the vulgar from the streets :  
 So do you too, where you perceive them thick.  
 These growing feathers pluck'd from Cæsar's wing  
 Will make him fly an ordinary pitch,  
 Who else would soar above the view of men,  
 75 And keep us all in servile fearfulness.

[*Exeunt.*

SCENE II. *A public place*

*Enter in procession with music, CÆSAR ; ANTONY, for the  
 course ; CALPURNIA, PORTIA, DECIUS, CICERO, BRUTUS,  
 CASSIUS, and CASCA ; a great crowd following, among them  
 a SOOTHSAYER.*

*Cæs.* Calpurnia !

*Casca.*

Peace, ho ! Cæsar speaks.

[*Music ceases.*

*Cæs.*

Calpurnia !

*Cal.* Here, my lord.

*Cæs.* Stand you directly in Antonius' way,  
 When he doth run his course. Antonius !

5 *Ant.* Cæsar, my lord ?



*Cæs.* Forget not, in your speed, Antonius,  
To touch Calpurnia; for our elders say,  
The barren, touched in this holy chase,  
Shake off their sterile curse.

*Ant.*

I shall remember:

10 *When Cæsar says "Do this," it is perform'd.*

*Cæs.* Set on, and leave no ceremony out.

[*Music*

*Soothsayer.* Cæsar!

*Cæs.* Ha! who calls?

*Casca.* Bid every noise be still: peace yet again!

[*Music ceases.*

15 *Cæs.* Who is it in the press that calls on me?

I hear a tongue, shriller than all the music,

Cry "Cæsar." Speak; Cæsar is turn'd to hear.

*Sooth.* Beware the ides of March.

*Cæs.*

What man is that?

*Bru.* A soothsayer bids you beware the ides of March.

20 *Cæs.* Set him before me; let me see his face.

*Cas.* Fellow, come from the throng; look upon Cæsar.

*Cæs.* What say'st thou to me now? speak once again.

*Sooth.* Beware the ides of March.

*Cæs.* He is a dreamer; let us leave him: pass.

[*Sennet. Exeunt all but BRUTUS and CASSIUS*

25 *Cas.* Will you go see the order of the course?

*Bru.* Not I.

*Cas.* I pray you, do.

*Bru.* I am not gamesome: I do lack some part  
Of that quick spirit that is in Antony.

30 Let me not hinder, Cassius, your desires;  
I'll leave you.

*Cas.* Brutus, I do observe you now of late:  
I have not from your eyes that gentleness  
And show of love as I was wont to have:

35 You bear too stubborn and too strange a hand  
Over your friend that loves you.

*Bru.**Cassius,*

Be not deceiv'd: if I have veil'd my look,  
I turn the trouble of my countenance  
Merely upon myself. Vexed I am  
Of late with passions of some difference,  
Conceptions only proper to myself,  
Which give some soil perhaps to my behaviours;  
But let not therefore my good friends be griev'd —  
Among which number, Cassius, be you one —  
Nor construe any further my neglect  
Than that poor Brutus, with himself at war,  
Forgets the shows of love to other men.

*Cas.* Then, Brutus, I have much mistook your passion;  
By means whereof this breast of mine hath buried  
Thoughts of great value, worthy cogitations.  
Tell me, good Brutus, can you see your face?

*Bru.* No, Cassius; for the eye sees not itself  
But by reflection, by some other things.

*Cas.* 'Tis just:

And it is very much lamented, Brutus,  
That you have no such mirrors as will turn  
Your hidden worthiness into your eye,  
That you might see your shadow. I have heard  
Where many of the best respect in Rome,  
Except immortal Cæsar, speaking of Brutus,  
And groaning underneath this age's yoke,  
Have wish'd that noble Brutus had his eyes.

*Bru.* Into what dangers would you lead me, Cassius,  
That you would have me seek into myself  
For that which is not in me?

*Cas.* Therefore, good Brutus, be prepar'd to hear:  
And since you know you cannot see yourself  
So well as by reflection, I your glass  
Will modestly discover to yourself  
That of yourself which you yet know not of.

And be not jealous on me, gentle Brutus:  
 Were I a common laughèr, or did use  
 To stale with ordinary oaths my love  
 To every new protester; if you know  
 75 That I do fawn on men and hug them hard,  
 And after scandal them; or if you know  
 That I profess myself in banqueting  
 To all the rout, then hold me dangerous.

[*Flourish and shout.*]

*Bru.* What means this shouting? I do fear, the people  
 80 Choose Cæsar for their king.

*Cas.* Ay, do you fear it?  
 Then must I think you would not have it so.

*Bru.* I would not, Cassius, yet I love him well.  
 But wherefore do you hold me here so long?  
 What is it that you would impart to me?  
 85 If it be aught toward the general good,  
 Set honour in one eye and death i' the other,  
 And I will look on both indifferently:  
 For let the gods so speed me as I love  
 The name of honour more than I fear death.

90 *Cas.* I know that virtue to be in you, Brutus,  
 As well as I do know your outward favour.  
 Well, honour is the subject of my story.  
 I cannot tell what you and other men  
 Think of this life, but, for my single self,  
 95 I had as lief not be as live to be  
 In awe of such a thing as I myself.  
 I was born free as Cæsar; so were you:  
 We both have fed as well, and we can both  
 Endure the winter's cold as well as he.

100 For once, upon a raw and gusty day,  
 The troubled Tiber chafing with her shores,  
 Cæsar said to me, "Dar'st thou, Cassius, now  
 Leap in with me into this angry flood,

- And swim to yonder point?" Upon the word,  
05 Accoutred as I was, I plunged in  
And bade him follow: so indeed he did.  
The torrent roar'd, and we did buffet it  
With lusty sinews, throwing it aside  
And stemming it with hearts of controversy.  
10 But ere we could arrive the point propos'd,  
Cæsar cried, "Help me, Cassius, or I sink!"  
I, as Æneas our great ancestor  
Did from the flames of Troy upon his shoulder  
The old Anchises bear, so from the waves of Tiber  
15 Did I the tired Cæsar. And this man  
Is now become a god; and Cassius is  
A wretched creature, and must bend his body  
If Cæsar carelessly but nod on him.  
He had a fever when he was in Spain,  
20 And when the fit was on him, I did mark  
How he did shake: 'tis true, this god did shake;  
His coward lips did from their colour fly,  
And that same eye whose bend doth awe the world  
Did lose his lustre. I did hear him groan:  
25 Ay, and that tongue of his that bade the Romans  
Mark him and write his speeches in their books,  
Alas, it cried, "Give me some drink, Titinius,"  
As a sick girl. Ye gods! it doth amaze me  
A man of such a feeble temper should  
30 So get the start of the majestic world,  
And bear the palm alone. [*Shout. Flourish*  
*Bru.* Another general shout!  
I do believe that these applauses are  
For some new honours that are heap'd on Cæsar.  
135 *Cas.* Why, man, he doth bestride the narrow world  
Like a Colossus, and we petty men  
Walk under his huge legs and peep about  
To find ourselves dishonourable graves.

Men at some time are masters of their fates:

- 140 The fault, dear Brutus, is not in our stars,  
But in ourselves, that we are underlings.  
Brutus, and Cæsar: what should be in that Cæsar?  
Why should that name be sounded more than yours?  
Write them together, yours is as fair a name;  
145 Sound them, it doth become the mouth as well;  
Weigh them, it is as heavy; conjure with 'em,  
"Brutus" will start a spirit as soon as "Cæsar."  
Now, in the names of all the gods at once,  
Upon what meat doth this our Cæsar feed,  
150 That he is grown so great? Age, thou art sham'd!  
Rome, thou hast lost the breed of noble bloods!  
When went there by an age, since the great flood,  
But it was fam'd with more than with one man?  
When could they say till now that talk'd of Rome  
155 That her wide walls encompass'd but one man?  
Now is it Rome indeed, and room enough,  
When there is in it but one only man.  
O, you and I have heard our fathers say  
There was a Brutus once that would have brook'd  
160 The eternal devil to keep his state in Rome  
As easily as a king.

- Bru.* That you do love me, I am nothing jealous;  
What you would work me to, I have some aim:  
How I have thought of this and of these times,  
165 I shall recount hereafter; for this present,  
I would not, so with love I might entreat you,  
Be any further mov'd. What you have said  
I will consider; what you have to say  
I will with patience hear, and find a time  
170 Both meet to hear and answer such high things.  
Till then, my noble friend, chew upon this:  
Brutus had rather be a villager  
Than to repute himself a son of Rome





**"Let me have men about me that are fat,  
Sleek-headed men, and such as sleep o' nights."**

Under these hard conditions as this time

175 Is like to lay upon us.

*Cas.* I am glad that my weak words

Have struck but thus much show of fire from Brutus.

*Bru.* The games are done, and Cæsar is returning.

*Cas.* As they pass by, pluck Casca by the sleeve;

80 And he will, after his sour fashion, tell you

What hath proceeded worthy note to-day.

*Re-enter CÆSAR and his Train.*

*Bru.* I will do so: but, look you, Cassius,

The angry spot doth glow on Cæsar's brow,

And all the rest look like a chidden train:

85 Calpurnia's cheek is pale, and Cicero

Looks with such ferret and such fiery eyes

As we have seen him in the Capitol,

Being cross'd in conference by some senators.

*Cas.* Casca will tell us what the matter is.

90 *Cæs.* Antonius!

*Ant.* Cæsar?

*Cæs.* Let me have men about me that are fat,

Sleek-headed men, and such as sleep o' nights:

Yond Cassius has a lean and hungry look;

195 He thinks too much: such men are dangerous.

*Ant.* Fear him not, Cæsar; he's not dangerous;

He is a noble Roman, and well given.

*Cæs.* Would he were fatter! but I fear him not:

Yet if my name were liable to fear,

200 I do not know the man I should avoid

So soon as that spare Cassius. He reads much;

He is a great observer, and he looks

Quite through the deeds of men: he loves no plays,

As thou dost, Antony; he hears no music:

205 Seldom he smiles, and smiles in such a sort

As if he mock'd himself, and scorn'd his spirit



That could be mov'd to smile at any thing.  
Such men as he be never at heart's ease  
Whiles they behold a greater than themselves,  
210 And therefore are they very dangerous.  
I rather tell thee what is to be fear'd  
Than what I fear; for always I am Cæsar.  
Come on my right hand, for this ear is deaf,  
And tell me truly what thou think'st of him.

[*Sennet. Exeunt CÆSAR and all his Train but CASCA.*]

215 *Casca.* You pull'd me by the cloak; would you speak  
with me?

*Bru.* Ay, Casca; tell us what hath chanc'd to-day,  
That Cæsar looks so sad.

*Casca.* Why, you were with him, were you not?

*Bru.* I should not then ask Casca what had chanc'd.

220 *Casca.* Why, there was a crown offer'd him: and being  
offer'd him, he put it by with the back of his hand, thus:  
and then the people fell a-shouting.

*Bru.* What was the second noise for?

*Casca.* Why, for that too.

225 *Cas.* They shouted thrice: what was the last cry for?

*Casca.* Why, for that too.

*Bru.* Was the crown offer'd him thrice?

*Casca.* Ay, marry, was't, and he put it by thrice, every  
time gentler than other; and at every putting by mine  
230 honest neighbours shouted.

*Cas.* Who offer'd him the crown?

*Casca.* Why, Antony.

*Bru.* Tell us the manner of it, gentle Casca.

*Casca.* I can as well be hang'd as tell the manner of it:  
235 it was mere foolery; I did not mark it. I saw Mark An-  
tony offer him a crown;—yet 'twas not a crown neither,  
'twas one of these coronets;—and, as I told you, he put it  
by once: but for all that, to my thinking, he would fain  
have had it. Then he offer'd it to him again; then he put

240 it by again: but, to my thinking, he was very loath to lay his fingers off it. And then he offer'd it the third time; he put it the third time by: and still as he refus'd it, the rabblement hooted, and clapp'd their chopp'd hands, and threw up their sweaty night-caps, and utter'd such a deal of stinking  
245 ing breath because Cæsar refus'd the crown, that it had almost chok'd Cæsar; for he swoounded and fell down at it: and for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

*Cas.* But, soft, I pray you: what, did Cæsar swoound?

250 *Casca.* He fell down in the market-place and foam'd at mouth and was speechless.

*Bru.* 'Tis very like: he hath the falling-sickness

*Cas.* No, Cæsar hath it not: but you, and I,  
And honest Casca, we have the falling-sickness.

255 *Casca.* I know not what you mean by that, but I am sure Cæsar fell down. If the tag-rag people did not clap him and hiss him according as he pleas'd and displeas'd them, as they use to do the players in the theatre, I am no true man.

260 *Bru.* What said he when he came unto himself?

*Casca.* Marry, before he fell down, when he perceiv'd the common herd was glad he refus'd the crown, he pluck'd me ope his doublet and offer'd them his throat to cut. And I had been a man of any occupation, if I would not have  
265 taken him at a word, I would I might go to hell among the rogues. And so he fell. When he came to himself again, he said, if he had done or said any thing amiss, he desir'd their worships to think it was his infirmity. Three or four wenches, where I stood, cried, "Alas, good soul!" and for-  
270 gave him with all their hearts: but there's no heed to be taken of them; if Cæsar had stabb'd their mothers, they would have done no less.

*Bru.* And after that he came, thus sad, away?

*Casca.* Ay.

275 *Cas.* Did Cicero say any thing?

*Casca.* Ay, he spoke Greek.

*Cas.* To what effect?

*Casca.* Nay, and I tell you that, I'll ne'er look you i' the face again: but those that understood him smil'd at one  
280 another and shook their heads; but for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Cæsar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

285 *Cas.* Will you sup with me to-night, Casca?

*Casca.* No, I am promis'd forth.

*Cas.* Will you dine with me to-morrow?

*Casca.* Ay, if I be alive, and your mind hold, and your dinner worth the eating.

290 *Cas.* Good; I will expect you.

*Casca.* Do so: farewell, both.

[*Exit.*

*Bru.* What a blunt fellow is this grown to be!  
He was quick mettle when he went to school.

*Cas.* So is he now in execution  
295 Of any bold or noble enterprise,  
However he puts on this tardy form.  
This rudeness is a sauce to his good wit,  
Which gives men stomach to digest his words  
With better appetite.

300 *Bru.* And so it is. For this time I will leave you:  
To-morrow, if you please to speak with me,  
I will come home to you; or, if you will,  
Come home to me, and I will wait for you.

*Cas.* I will do so: till then, think of the world.

[*Exit BRUTUS*

305 Well, Brutus, thou art noble; yet, I see,  
Thy honourable metal may be wrought  
From that it is dispos'd: therefore, it is meet  
That noble minds keep ever with their likes;

For who so firm that cannot be seduc'd ?

310 Cæsar doth bear me hard ; but he loves Brutus :

If I were Brutus now and he were Cassius,  
He should not humour me. I will this night,  
In several hands, in at his windows throw,  
As if they came from several citizens,

315 Writings, all tending to the great opinion

That Rome holds of his name, wherein obscurely  
Cæsar's ambition shall be glanced at :

And after this let Cæsar seat him sure ;

For we will shake him, or worse days endure.

[*Exit.*]

SCENE III. *A street*

*Thunder and lightning. Enter, from opposite sides, CASCA,  
with his sword drawn, and CICERO.*

*Cic.* Good even, Casca : brought you Cæsar home ?  
Why are you breathless ? and why stare you so ?

*Casca.* Are not you mov'd, when all the sway of earth  
Shakes like a thing unfirm ? O Cicero,

5 I have seen tempests, when the scolding winds  
Have riv'd the knotty oaks, and I have seen  
The ambitious ocean swell and rage and foam,  
To be exalted with the threatening clouds ;  
But never till to-night, never till now,

10 Did I go through a tempest dropping fire.  
Either there is a civil strife in heaven,  
Or else the world, too saucy with the gods,  
Incenses them to send destruction.

*Cic.* Why, saw you anything more wonderful ?

15 *Casca.* A common slave — you know him well by sight —  
Held up his left hand, which did flame and burn  
Like twenty torches join'd, and yet his hand  
Not sensible of fire remain'd unscorch'd.

Besides — I ha' not since put up my sword —  
20 Against the Capitol I met a lion,  
Who glar'd upon me and went surly by  
Without annoying me: and there were drawn  
Upon a heap a hundred ghastly women  
Transformed with their fear, who swore they saw  
25 Men all in fire walk up and down the streets.  
And yesterday the bird of night did sit  
Even at noon-day upon the market-place,  
Hooting and shrieking. When these prodigies  
Do so conjointly meet, let not men say,  
30 "These are their reasons: they are natural:"  
For, I believe, they are portentous things  
Unto the climate that they point upon.

*Cic.* Indeed, it is a strange-disposed time:  
But men may construe things after their fashion,  
35 Clean from the purpose of the things themselves.  
Comes Cæsar to the Capitol to-morrow?

*Casca.* He doth; for he did bid Antonius  
Send word to you he would be there to-morrow.

*Cic.* Good night then, Casca: this disturbed sky  
40 Is not to walk in.

*Casca.*

Farewell, Cicero. [*Exit CICERO*]

*Enter CASSIUS.*

*Cas.* Who's there?

*Casca.*

A Roman.

*Cas.*

Casca, by your voice.

*Casca.* Your ear is good. Cassius, what night is this!

*Cas.* A very pleasing night to honest men.

*Casca.* Who ever knew the heavens menace so?

45 *Cas.* Those that have known the earth so full of faults.  
For my part, I have walk'd about the streets,  
Submitting me unto the perilous night,  
And thus unbraced, Casca, as you see,

Have bar'd my bosom to the thunder-stone ;  
50 And when the cross blue lightning seem'd to open  
The breast of heaven, I did present myself  
Even in the aim and very flash of it.

*Casca.* But wherefore did you so much tempt the heavens ?  
It is the part of men to fear and tremble  
55 When the most mighty gods by tokens send  
Such dreadful heralds to astonish us.

*Cas.* You are dull, Casca, and those sparks of life  
That should be in a Roman you do want,  
Or else you use not. You look pale and gaze  
60 And put on fear and cast yourself in wonder,  
To see the strange impatience of the heavens :  
But if you would consider the true cause  
Why all these fires, why all these gliding ghosts,  
Why birds and beasts from quality and kind,  
65 Why old men fool and children calculate,  
Why all these things change from their ordinance,  
Their natures and preformed faculties,  
To monstrous quality, why, you shall find  
That heaven hath infus'd them with these spirits  
70 To make them instruments of fear and warning  
Unto some monstrous state.

Now could I, Casca, name to thee a man  
Most like this dreadful night,  
That thunders, lightens, opens graves, and roars  
75 As doth the lion in the Capitol,  
A man no mightier than thyself or me  
In personal action, yet prodigious grown  
And fearful, as these strange eruptions are.

*Casca.* 'Tis Cæsar that you mean ; is it not, Cassius ?  
80 *Cas.* Let it be who it is : for Romans now  
Have thews and limbs like to their ancestors ;  
But, woe the while ! our fathers' minds are dead,  
And we are govern'd with our mothers' spirits ;

Our yoke and sufferance show us womanish.

85 *Casca.* Indeed they say the senators to-morrow  
Mean to establish Cæsar as a king;  
And he shall wear his crown by sea and land,  
In every place save here in Italy.

*Cas.* I know where I will wear this dagger then :  
90 Cassius from bondage will deliver Cassius.  
Therein, ye gods, you make the weak most strong;  
Therein, ye gods, you tyrants do defeat:  
Nor stony tower, nor walls of beaten brass,  
Nor airless dungeon, nor strong links of iron,  
95 Can be retentive to the strength of spirit;  
But life, being weary of these worldly bars,  
Never lacks power to dismiss itself.  
If I know this, know all the world besides,  
That part of tyranny that I do bear

100 I can shake off at pleasure.

[*Thunder still*]

*Casca.* So can I :  
So every bondman in his own hand bears  
The power to cancel his captivity.

*Cas.* And why should Cæsar be a tyrant then ?  
Poor man ! I know he would not be a wolf  
105 But that he sees the Romans are but sheep :  
He were no lion, were not Romans hinds.  
Those that with haste will make a mighty fire  
Begin it with weak straws : what trash is Rome,  
What rubbish and what offal, when it serves  
110 For the base matter to illuminate  
So vile a thing as Cæsar ! But, O grief,  
Where hast thou led me ? I perhaps speak this  
Before a willing bondman ; then I know  
My answer must be made. But I am arm'd,  
115 And dangers are to me indifferent.

*Casca.* You speak to Casca, and to such a man  
That is no fleering tell-tale. Hold, my hand :

Be factious for redress of all these griefs,  
And I will set this foot of mine as far

20 As who goes farthest.

*Cas.* There's a bargain made.

Now know you, Casca, I have mov'd already  
Some certain of the noblest-minded Romans  
To undergo with me an enterprise  
Of honourable-dangerous consequence;

25 And I do know, by this they stay for me  
In Pompey's porch: for now, this fearful night,  
There is no stir or walking in the streets,  
And the complexion of the element  
In favour's like the work we have in hand,  
30 Most bloody, fiery, and most terrible.

*Enter CINNA.*

*Casca.* Stand close awhile, for here comes one in haste.

*Cas.* 'Tis Cinna; I do know him by his gait;  
He is a friend. — Cinna, where haste you so?

*Cin.* To find out you. Who's that? Metellus Cimber?

35 *Cas.* No, it is Casca; one incorporate  
To our attempts. Am I not stay'd for, Cinna?

*Cin.* I am glad on't. What a fearful night is this!  
There's two or three of us have seen strange sights.

*Cas.* Am I not stay'd for? tell me.

*Cin.* Yes, you are.

40 O Cassius, if you could  
But win the noble Brutus to our party —

*Cas.* Be you content: good Cinna, take this paper.  
And look you lay it in the prætor's chair,  
Where Brutus may but find it, and throw this

45 In at his window; set this up with wax  
Upon old Brutus' statue: all this done,  
Repair to Pompey's porch, where you shall find us.  
Is Decius Brutus and Trebonius there?



*Cin.* All but Metellus Cimber; and he's gone  
150 To seek you at your house. Well, I will hie,  
And so bestow these papers as you bade me.

*Cas.* That done, repair to Pompey's theatre.

[*Exit CINNA.*]

Come, Casca, you and I will yet ere day  
See Brutus at his house: three parts of him  
155 Is ours already, and the man entire  
Upon the next encounter yields him ours.

*Casca.* O, he sits high in all the people's hearts;  
And that which would appear offence in us  
His countenance, like richest alchemy,  
160 Will change to virtue and to worthiness.

*Cas.* Him and his worth and our great need of him  
You have right well conceited. Let us go,  
For it is after midnight, and ere day  
We will awake him and be sure of him.

[*Exeunt.*]

## ACT II

SCENE I. *Rome. BRUTUS's orchard**Enter BRUTUS.**Bru.* What, Lucius, ho!

I cannot, by the progress of the stars,  
Give guess how near to day. Lucius, I say! —

I would it were my fault to sleep so soundly. —

5 When, Lucius, when? awake, I say! what, Lucius!

*Enter LUCIUS.**Luc.* Call'd you, my lord?

*Bru.* Get me a taper in my study, Lucius :  
When it is lighted, come and call me here.

*Luc.* I will, my lord. [*Exit.*

10 *Bru.* It must be by his death : and, for my part,  
I know no personal cause to spurn at him,  
But for the general. He would be crown'd :  
How that might change his nature, there's the question.  
It is the bright day that brings forth the adder ;  
15 And that craves wary walking. Crown him? — that ; —  
And then, I grant, we put a sting in him,  
That at his will he may do danger with.  
The abuse of greatness is when it disjoins  
Remorse from power : and, to speak truth of Cæsar,  
20 I have not known when his affections sway'd  
More than his reason. But 'tis a common proof,  
That lowliness is young ambition's ladder,  
Whereto the climber-upward turns his face ;  
But when he once attains the upmost round,  
25 He then unto the ladder turns his back ;  
Looks in the clouds, scorning the base degrees

By which he did ascend: so Cæsar may;  
Then, lest he may, prevent. And, since the quarrel  
Will bear no colour for the thing he is,  
30 Fashion it thus: that what he is, augmented,  
Would run to these and these extremities;  
And therefore think him as a serpent's egg,  
Which hatch'd would as his kind grow mischievous,  
And kill him in the shell.

*Re-enter LUCIUS.*

35 *Luc.* The taper burneth in your closet, sir.  
Searching the window for a flint I found  
This paper thus seal'd up, and I am sure  
It did not lie there when I went to bed. [*Gives him the letter.*

*Bru.* Get you to bed again; it is not day.

40 Is not to-morrow, boy, the ides of March?

*Luc.* I know not, sir.

*Bru.* Look in the calendar and bring me word.

*Luc.* I will, sir.

[*Exit.*

*Bru.* The exhalations whizzing in the air

45 Give so much light that I may read by them.

[*Opens the letter and reads*

"Brutus, thou sleep'st: awake and see thyself.

Shall Rome, etc. Speak, strike, redress.

Brutus, thou sleep'st: awake."

Such instigations have been often dropp'd

50 Where I have took them up.

"Shall Rome, etc." Thus must I piece it out:

Shall Rome stand under one man's awe? What, Rome?

My ancestors did from the streets of Rome

The Tarquin drive, when he was call'd a king.

55 "Speak, strike, redress." Am I entreated

To speak and strike? O Rome, I make thee promise,

If the redress will follow, thou receivest

Thy full petition at the hand of Brutus!

*Re-enter LUCIUS.*

*Luc.* Sir, March is wasted fifteen days. [*Knocking within.*]

*Bru.* 'Tis good. Go to the gate; somebody knocks.

[*Exit LUCIUS.*]

Since Cassius first did whet me against Cæsar

I have not slept.

Between the acting of a dreadful thing

And the first motion, all the interim is

Like a phantasma or a hideous dream :

The genius and the mortal instruments

Are then in council, and the state of man,

Like to a little kingdom, suffers then

The nature of an insurrection.

*Re-enter LUCIUS.*

*Luc.* Sir, 'tis your brother Cassius at the door,  
Who doth desire to see you.

*Bru.* Is he alone ?

*Luc.* No, sir, there are more with him.

*Bru.* Do you know them ?

*Luc.* No, sir; their hats are pluck'd about their ears,  
And half their faces buried in their cloaks  
That by no means I may discover them  
By any mark of favour.

*Bru.* Let 'em enter. [*Exit LUCIUS*]

They are the faction. O Conspiracy,  
Sham'st thou to show thy dangerous brow by night,  
When evils are most free? O, then, by day  
Where wilt thou find a cavern dark enough  
To mask thy monstrous visage? Seek none, Conspiracy;  
Hide it in smiles and affability:  
For if thou path, thy native semblance on,  
Not Erebus itself were dim enough  
To hide thee from prevention.

*Enter the Conspirators, CASSIUS, CASCA, DECIUS, CINNA,  
METELLUS CIMBER, and TREBONIUS.*

*Cas.* I think we are too bold upon your rest:  
Good morrow, Brutus; do we trouble you?

*Bru.* I have been up this hour, awake all night.  
Know I these men that come along with you?

90 *Cas.* Yes, every man of them; and no man here  
But honours you; and every one doth wish  
You had but that opinion of yourself  
Which every noble Roman bears of you.  
This is Trebonius.

*Bru.* He is welcome hither.

95 *Cas.* This, Decius Brutus.

*Bru.* He is welcome too.

*Cas.* This, Casca; this, Cinna; and this, Metellus Cimber

*Bru.* They are all welcome.

What watchful cares do interpose themselves  
Betwixt your eyes and night?

100 *Cas.* Shall I entreat a word? [*They whisper.*

*Dec.* Here lies the east: doth not the day break here?

*Casca.* No.

*Cin.* O, pardon, sir, it doth, and yon grey lines  
That fret the clouds are messengers of day.

105 *Casca.* You shall confess that you are both deceiv'd.

Here, as I point my sword, the sun arises;  
Which is a great way growing on the south,  
Weighing the youthful season of the year.

Some two months hence up higher toward the north

110 He first presents his fire, and the high east

Stands as the Capitol, directly here.

*Bru.* Give me your hands all over, one by one.

*Cas.* And let us swear our resolution.

*Bru.* No, not an oath: if not the face of men,  
115 The sufferance of our souls, the time's abuse, —

- If these be motives weak, break off betimes,  
And every man hence to his idle bed;  
So let high-sighted tyranny range on  
Till each man drop by lottery. But if these,  
120 As I am sure they do, bear fire enough  
To kindle cowards, and to steel with valour  
The melting spirits of women, then, countrymen,  
What need we any spur but our own cause  
To prick us to redress? what other bond  
125 Than secret Romans that have spoke the word,  
And will not palter? and what other oath  
Than honesty to honesty engag'd  
That this shall be or we will fall for it?  
Swear priests and cowards and men cautious,  
130 Old feeble carrions and such suffering souls  
That welcome wrongs; unto bad causes swear  
Such creatures as men doubt: but do not stain  
The even virtue of our enterprise,  
Nor the insuppressive mettle of our spirits,  
135 To think that or our cause or our performance  
Did need an oath; when every drop of blood  
That every Roman bears, and nobly bears,  
Is guilty of a several bastardy  
If he do break the smallest particle  
140 Of any promise that hath pass'd from him.  
*Cas.* But what of Cicero? shall we sound him?  
I think he will stand very strong with us.  
*Casca.* Let us not leave him out.  
*Cin.* No, by no means.  
*Met.* O, let us have him, for his silver hairs  
145 Will purchase us a good opinion,  
And buy men's voices to commend our deeds:  
It shall be said his judgment rul'd our hands;  
Our youths and wildness shall no whit appear,  
But all be buried in his gravity.

150 *Bru.* O, name him not: let us not break with him,  
For he will never follow anything  
That other men begin.

*Cas.* Then leave him out.

*Casca.* Indeed he is not fit.

*Dec.* Shall no man else be touch'd but only Cæsar?

155 *Cas.* Decius, well urg'd: I think it is not meet  
Mark Antony, so well belov'd of Cæsar,  
Should outlive Cæsar: we shall find of him  
A shrewd contriver; and you know his means,  
If he improve them, may well stretch so far  
160 As to annoy us all: which to prevent,  
Let Antony and Cæsar fall together.

*Bru.* Our course will seem too bloody, Caius Cassius,  
To cut the head off and then hack the limbs,  
Like wrath in death and envy afterwards;  
165 For Antony is but a limb of Cæsar.  
Let us be sacrificers, but not butchers, Caius.  
We all stand up against the spirit of Cæsar,  
And in the spirit of men there is no blood:  
O, that we then could come by Cæsar's spirit,  
170 And not dismember Cæsar! But, alas,  
Cæsar must bleed for it! And, gentle friends,  
Let's kill him boldly, but not wrathfully;  
Let's carve him as a dish fit for the gods,  
Not hew him as a carcass fit for hounds:  
175 And let our hearts, as subtle masters do,  
Stir up their servants to an act of rage,  
And after seem to chide 'em. This shall make  
Our purpose necessary and not envious;  
Which so appearing to the common eyes,  
180 We shall be call'd purgers, not murderers.  
And for Mark Antony, think not of him;  
For he can do no more than Cæsar's arm  
When Cæsar's head is off.

*Cas.* Yet I fear him,

For in the ingrafted love he bears to Cæsar —

185 *Bru.* Alas, good Cassius, do not think of him :

If he love Cæsar, all that he can do

Is to himself, — take thought and die for Cæsar :

And that were much he should, for he is given

To sports, to wildness, and much company.

190 *Treb.* There is no fear in him ; let him not die ;

For he will live and laugh at this hereafter. [*Clock strikes.*]

*Bru.* Peace ! count the clock.

*Cas.*

The clock hath stricken three.

*Treb.* 'Tis time to part.

*Cas.*

But it is doubtful yet

Whether Cæsar will come forth to-day or no ;

205 For he is superstitious grown of late,

Quite from the main opinion he held once

Of fantasy, of dreams, and ceremonies :

It may be these apparent prodigies,

The unaccustom'd terror of this night,

210 And the persuasion of his augurers,

May hold him from the Capitol to-day.

*Dec.* Never fear that : if he be so resolv'd,

I can o'ersway him ; for he loves to hear

That unicorns may be betray'd with trees,

215 And bears with glasses, elephants with holes,

Lions with toils, and men with flatterers :

But when I tell him he hates flatterers,

He says he does, being then most flattered.

Let me work ;

220 For I can give his humour the true bent,

And I will bring him to the Capitol.

*Cas.* Nay, we will all of us be there to fetch him.

*Bru.* By the eighth hour : is that the uttermost ?

*Cin.* Be that the uttermost, and fail not then.

225 *Met.* Caius Ligarius doth bear Cæsar hard,



Who rated him for speaking well of Pompey :  
I wonder none of you have thought of him.

*Bru.* Now, good Metellus, go along by him :  
He loves me well, and I have given him reasons ;  
220 Send him but hither, and I'll fashion him.

*Cas.* The morning comes upon 's ; we'll leave you, Brutus  
And, friends, disperse yourselves : but all remember  
What you have said, and show yourselves true Romans.

*Bru.* Good gentlemen, look fresh and merrily ;  
225 Let not our looks put on our purposes ;  
But bear it as our Roman actors do,  
With untir'd spirits and formal constancy :  
And so, good morrow to you every one.  
[*Exeunt all but BRUTUS.*

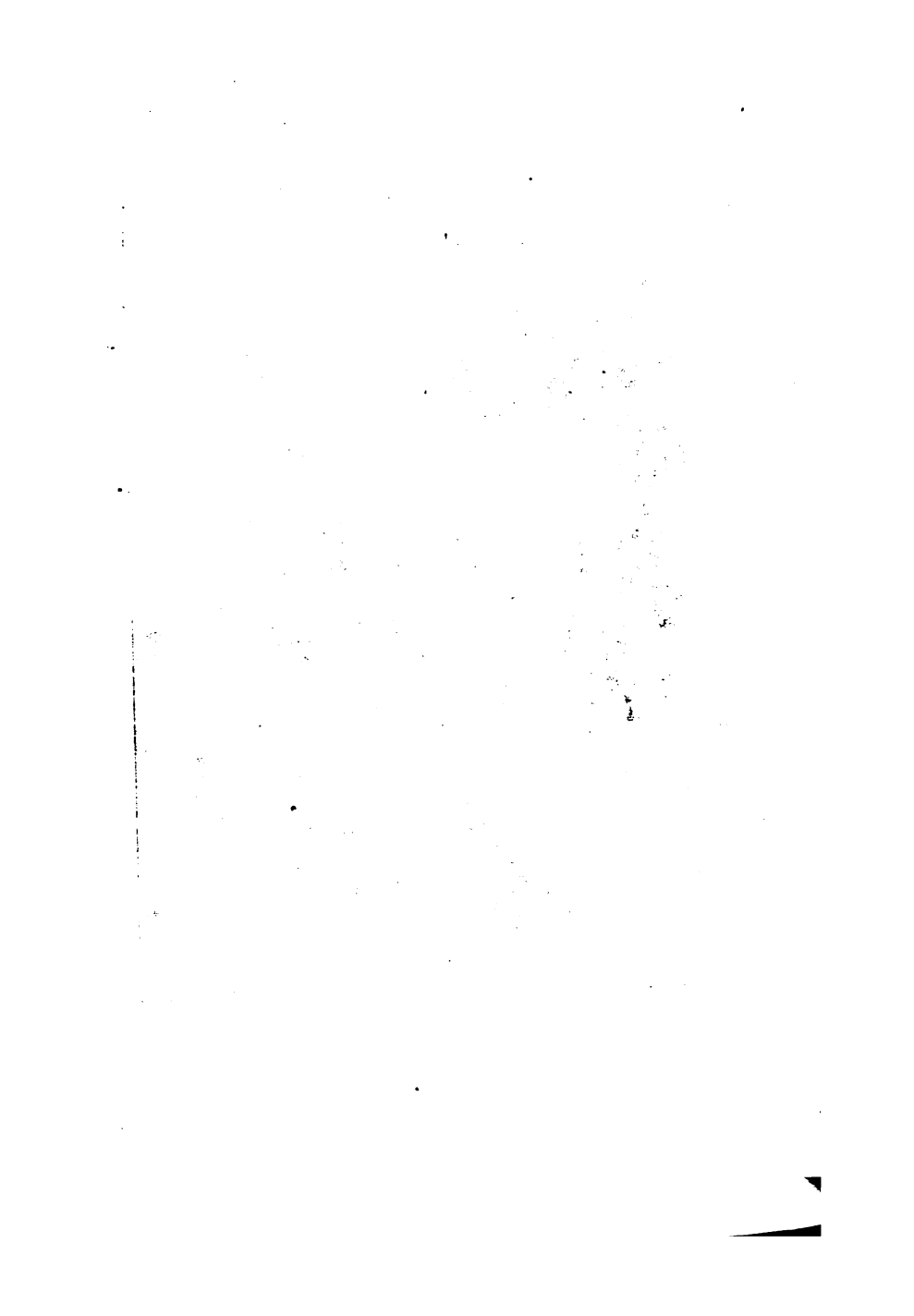
Boy ! Lucius ! — Fast asleep ! It is no matter ;  
230 Enjoy the honey-heavy dew of slumber :  
Thou hast no figures, nor no fantasies,  
Which busy care draws in the brains of men ;  
Therefore thou sleep'st so sound.

*Enter PORTIA.*

*Por.* Brutus, my lord !

*Bru.* Portia, what mean you ? wherefore rise you now ?  
235 It is not for your health thus to commit  
Your weak condition to the raw cold morning.

*Por.* Nor for yours neither. You've ungently, Brutus,  
Stole from my bed : and yesternight at supper  
You suddenly arose and walk'd about,  
240 Musing and sighing, with your arms across ;  
And when I ask'd you what the matter was,  
You star'd upon me with ungentle looks.  
I urg'd you further ; then you scratch'd your head,  
And too impatiently stamp'd with your foot.  
245 Yet I insisted, yet you answer'd not,





“No, my Brutus;  
You have some sick offence within your mind,  
Which by the right and virtue of my place  
I ought to know of.”

But with an angry wafture of your hand  
Gave sign for me to leave you: so I did,  
Fearing to strengthen that impatience  
Which seem'd too much enkindled, and withal  
Hoping it was but an effect of humour,  
Which sometime hath his hour with every man.  
It will not let you eat, nor talk, nor sleep,  
And, could it work so much upon your shape  
As it hath much prevail'd on your condition,  
I should not know you, Brutus. Dear my lord,  
Make me acquainted with your cause of grief.

*Bru.* I am not well in health, and that is all.

*Por.* Brutus is wise, and, were he not in health,  
He would embrace the means to come by it.

*Bru.* Why, so I do: good Portia, go to bed.

*Por.* Is Brutus sick, and is it physical  
To walk unbraced and suck up the humours  
Of the dank morning? What, is Brutus sick,  
And will he steal out of his wholesome bed,  
To dare the vile contagion of the night,  
And tempt the rheumy and unpurged air  
To add unto his sickness? No, my Brutus;  
You have some sick offence within your mind,  
Which by the right and virtue of my place  
I ought to know of: and, upon my knees,  
I charm you, by my once commended beauty,  
By all your vows of love and that great vow  
Which did incorporate and make us one,  
That you unfold to me, yourself, your half,  
Why you are heavy, and what men to-night  
Have had resort to you; for here have been  
Some six or seven, who did hide their faces  
Even from darkness.

*Bru.* Kneel not, gentle Portia.

*Por.* I should not need, if you were gentle Brutus.

280 Within the bond of marriage, tell me, Brutus,  
Is it excepted I should know no secrets  
That appertain to you? Am I yourself  
But, as it were, in sort or limitation,  
To keep with you at meals, comfort your bed,  
285 And talk to you sometimes? Dwell I but in the suburbs  
Of your good pleasure? If it be no more,  
Portia is Brutus' harlot, not his wife.

*Bru.* You are my true and honourable wife,  
As dear to me as are the ruddy drops  
290 That visit my sad heart.

*Por.* If this were true, then should I know this secret.  
I grant I am a woman, but withal  
A woman that Lord Brutus took to wife;  
I grant I am a woman, but withal  
295 A woman well reputed, Cato's daughter.  
Think you I am no stronger than my sex,  
Being so father'd and so husbanded?  
Tell me your counsels, I will not disclose 'em:  
I have made strong proof of my constancy,  
300 Giving myself a voluntary wound  
Here in the thigh: can I bear that with patience  
And not my husband's secrets?

*Bru.* O ye gods,  
Render me worthy of this noble wife! [*Knocking within.*]  
Hark, hark! one knocks: Portia, go in a while;  
305 And by and by thy bosom shall partake  
The secrets of my heart:  
All my engagements I will construe to thee,  
All the charactery of my sad brows.  
Leave me with haste. [*Exit Portia.*] Lucius, who's that  
knocks?

*Re-enter LUCIUS with LIGARIUS.*

*Luc.* Here is a sick man that would speak with you.

*Bru.* Caius Ligarius, that Metellus spake of.

*Boy,* stand aside. Caius Ligarius! how?

*Lig.* Vouchsafe good morrow from a feeble tongue.

*Bru.* O, what a time have you chose out, brave Caius,  
To wear a kerchief! Would you were not sick!

*Lig.* I am not sick, if Brutus have in hand  
Any exploit worthy the name of honour.

*Bru.* Such an exploit have I in hand, Ligarius,  
Had you a healthful ear to hear of it.

*Lig.* By all the gods that Romans bow before,  
I here discard my sickness! Soul of Rome!  
Brave son, deriv'd from honourable loins!  
Thou, like an exorcist, hast conjur'd up  
My mortifiéd spirit. Now bid me run,  
And I will strive with things impossible,  
Yea, get the better of them. What's to do?

*Bru.* A piece of work that will make sick men whole.

*Lig.* But are not some whole that we must make sick?

*Bru.* That must we also. What it is, my Caius,  
I shall unfold to thee, as we are going  
To whom it must be done.

*Lig.* Set on your foot,  
And with a heart new-fir'd I follow you,  
To do I know not what: but it sufficeth  
That Brutus leads me on.

*Bru.* Follow me then. [*Exeunt.*]

SCENE II. CÆSAR'S house

*Thunder and lightning. Enter CÆSAR, in his nightgown.*

*Cæs.* Nor heaven nor earth have been at peace to-night:  
Thrice hath Calpurnia in her sleep cried out,  
"Help, ho! they murder Cæsar!" — Who's within?

*Enter a Servant.*

*Serv.* My lord ?

5 *Cæs.* Go bid the priests do present sacrifice,  
And bring me their opinions of success.

*Serv.* I will, my lord.

[*Exit*

*Enter CALPURNIA.*

*Cal.* What mean you, Cæsar ? think you to walk forth ?  
You shall not stir out of your house to-day.

10 *Cæs.* Cæsar shall forth : the things that threaten'd me  
Ne'er look'd but on my back ; when they shall see  
The face of Cæsar, they are vanished.

*Cal.* Cæsar, I never stood on ceremonies,  
Yet now they fright me. There is one within,  
15 Besides the things that we have heard and seen,  
Recounts most horrid sights seen by the watch.  
A lioness hath whelped in the streets ;  
And graves have yawn'd, and yielded up their dead ;  
Fierce fiery warriors fight upon the clouds,  
20 In ranks and squadrons and right form of war,  
Which drizzled blood upon the Capitol ;  
The noise of battle hurtled in the air,  
Horses did neigh and dying men did groan,  
And ghosts did shriek and squeal about the streets.  
25 O Cæsar ! these things are beyond all use,  
And I do fear them.

*Cæs.* What can be avoided  
Whose end is purpos'd by the mighty gods ?  
Yet Cæsar shall go forth ; for these predictions  
Are to the world in general as to Cæsar.

30 *Cal.* When beggars die, there are no comets seen ;  
The heavens themselves blaze forth the death of princes.

*Cæs.* Cowards die many times before their death ;  
} The valiant never taste of death but once. }

Of all the wonders that I yet have heard,  
It seems to me most strange that men should fear;  
Seeing that death, a necessary end,  
Will come when it will come.

*Re-enter* Servant.

What say the augurers?

*Serv.* They would not have you to stir forth to-day.  
Plucking the entrails of an offering forth,  
They could not find a heart within the beast.

*Cæs.* The gods do this in shame of cowardice;  
Cæsar should be a beast without a heart  
If he should stay at home to-day for fear.  
No, Cæsar shall not: danger knows full well  
That Cæsar is more dangerous than he.  
We are two lions litter'd in one day,  
And I the elder and more terrible;  
And Cæsar shall go forth.

*Cal.* Alas, my lord,  
Your wisdom is consum'd in confidence. |  
Do not go forth to-day: call it my fear  
That keeps you in the house and not your own.  
We'll send Mark Antony to the senate-house,  
And he shall say you are not well to-day:  
Let me, upon my knee, prevail in this.

*Cæs.* Mark Antony shall say I am not well,  
And, for thy humour, I will stay at home.

*Enter* DECIVS.

Here's Decius Brutus, he shall tell them so.

*Dec.* Cæsar, all hail! good morrow, worthy Cæsar:  
I come to fetch you to the senate-house.

*Cæs.* And you are come in very happy time,  
To bear my greeting to the senators,  
And tell them that I will not come to-day:



Cannot, is false, and that I dare not, falser :  
I will not come to-day : tell them so, Decius.

85 *Cal.* Say he is sick.

*Cæs.* Shall Cæsar send a lie ?

Have I in conquest stretch'd mine arm so far,  
To be afeard to tell graybeards the truth ?  
Decius, go tell them Cæsar will not come.

*Dec.* Most mighty Cæsar, let me know some cause,  
70 Lest I be laugh'd at when I tell them so.

*Cæs.* The cause is in my will : I will not come ;  
That is enough to satisfy the senate.  
But, for your private satisfaction,  
Because I love you, I will let you know.

75 Calpurnia here, my wife, stays me at home :  
She dreamt to-night she saw my statuë,  
Which like a fountain with an hundred spouts  
Did run pure blood, and many lusty Romans  
Came smiling and did bathe their hands in it :  
80 And these does she apply for warnings and portents  
And evils imminent, and on her knee  
Hath begg'd that I will stay at home to-day.

*Dec.* This dream is all amiss interpreted ;  
It was a vision fair and fortunate :  
85 Your statue spouting blood in many pipes,  
In which so many smiling Romans bath'd,  
Signifies that from you great Rome shall suck  
Reviving blood, and that great men shall press  
For tinctures, stains, relics, and cognizance.

90 This by Calpurnia's dream is signified.

*Cæs.* And this way have you well expounded it.

*Dec.* I have, when you have heard what I can say ;  
And know it now : the senate have concluded  
To give this day a crown to mighty Cæsar.  
95 If you shall send them word you will not come,  
Their minds may change. Besides, it were a mock

Apt to be render'd, for some one to say  
"Break up the senate till another time,  
When Cæsar's wife shall meet with better dreams."  
If Cæsar hide himself, shall they not whisper,  
"Lo, Cæsar is afraid" ?

Pardon me, Cæsar, for my dear dear love  
To your proceeding bids me tell you this,  
And reason to my love is liable.

*Cæs.* How foolish do your fears seem now, Calpurnia !  
I am ashamed I did yield to them.  
Give me my robe, for I will go.

*Enter* PUBLIUS, BRUTUS, LIGARIUS, METELLUS; CASCA,  
TREBONIUS, and CINNA.

And look where Publius is come to fetch me.

*Pub.* Good morrow, Cæsar.

*Cæs.* Welcome, Publius.

What, Brutus, are you stirr'd so early too ?  
Good morrow, Casca. Caius Ligarius,  
Cæsar was ne'er so much your enemy  
As that same ague which hath made you lean.  
What is't o'clock ?

*Bru.* Cæsar, 'tis stricken eight.

*Cæs.* I thank you for your pains and courtesy.

*Enter* ANTONY.

See ! Antony, that revels long o' nights,  
Is notwithstanding up. Good morrow, Antony.

*Ant.* So to most noble Cæsar.

*Cæs.* Bid them prepare within :

I am to blame to be thus waited for.  
Now, Cinna : now, Metellus : what, Trebonius !  
I have an hour's talk in store for you ;  
Remember that you call on me to-day :  
Be near me, that I may remember you.

*Treb.* Cæsar, I will. [*Aside*] And so near will I be,  
125 That your best friends shall wish I had been further.

*Cæs.* Good friends, go in and taste some wine with me;  
And we like friends will straightway go together.

*Bru.* [*Aside*] That every like is not the same, O Cæsar,  
The heart of Brutus yearns to think upon! [*Exeunt.*]

SCENE III. *A street near the Capitól*

*Enter ARTEMIDORUS, reading a paper.*

*Art.* "Cæsar, beware of Brutus; take heed of Cassius;  
come not near Casca; have an eye to Cinna; trust not Tre-  
bonius; mark well Metellus Cimber; Decius Brutus loves  
thee not; thou hast wrong'd Caius Ligarius. There is but  
5 one mind in all these men, and it is bent against Cæsar.  
If thou beest not immortal, look about you: security gives  
way to conspiracy. The mighty gods defend thee!

Thy lover, ARTEMIDORUS."

Here will I stand till Cæsar pass along,  
10 And as a suitor will I give him this.

My heart laments that virtue cannot live  
Out of the teeth of emulation.

If thou read this, O Cæsar, thou mayst live;  
If not, the Fates with traitors do contrive. [*Exit.*]

SCENE IV. *Another part of the same street, before the house  
of BRUTUS*

*Enter PORTIA and LUCIUS.*

*Por.* I prithee, boy, run to the senate-house;  
Stay not to answer me, but get thee gone.  
Why dost thou stay?

*Luc.* To know my errand, madam.

*Por.* I would have had thee there, and here again,  
5 Ere I can tell thee what thou shouldst do there.

O constancy, be strong upon my side !  
Set a huge mountain 'tween my heart and tongue !  
I have a man's mind, but a woman's might. ?  
How hard it is for women to keep counsel !

10 Art thou here yet ?

*Luc.* Madam, what should I do ?  
Run to the Capitol, and nothing else ?  
And so return to you, and nothing else ?

*Por.* Yes, bring me word, boy, if thy lord look well,  
For he went sickly forth : and take good note  
15 What Cæsar doth, what suitors press to him.  
Hark, boy ! what noise is that ?

*Luc.* I hear none, madam.

*Por.* Prithee, listen well :  
I heard a bustling rumour like a fray,  
And the wind brings it from the Capitol.  
20 *Luc.* Sooth, madam, I hear nothing.

*Enter the Soothsayer.*

*Por.* Come hither, fellow :  
Which way hast thou been ?

*Sooth.* At mine own house, good lady.

*Por.* What is't o'clock ?

*Sooth.* About the ninth hour, lady.

*Por.* Is Cæsar yet gone to the Capitol ?

*Sooth.* Madam, not yet : I go to take my stand,  
25 To see him pass on to the Capitol.

*Por.* Thou hast some suit to Cæsar, hast thou not ?

*Sooth.* That I have, lady ; if it will please Cæsar  
To be so good to Cæsar as to hear me,  
I shall beseech him to befriend himself.

30 *Por.* Why, know'st thou any harm's intended towards  
him ?

*Sooth.* None that I know will be, much that I fear may  
chance.

Good morrow to you. Here the street is narrow;  
The throng that follows Cæsar at the heels,  
Of senators, of prætors, common suitors,  
35 Will crowd a feeble man almost to death:  
I'll get me to a place more void, and there  
Speak to great Cæsar as he comes along.

[Exit

Por. I must go in. Ay me, how weak a thing  
The heart of woman is! O Brutus,  
40 The heavens speed thee in thine enterprise! —  
Sure, the boy heard me. — Brutus hath a suit  
That Cæsar will not grant. — O, I grow faint! —  
Run, Lucius, and commend me to my lord;  
Say I am merry: come to me again,  
45 And bring me word what he doth say to thee.

[Exeunt severally

## ACT III

SCENE I. *Rome. Before the Capitol ; the Senate sitting*

*A crowd of people in the street leading to the Capitol ; among them ARTEMIDORUS and the Soothsayer. Flourish. Enter CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS, and others.*

*Cæs.* The ides of March are come.

*Sooth.* Ay, Cæsar ; but not gone.

*Art.* Hail, Cæsar ! read this schedule.

*Dec.* Trebonius doth desire you to o'er-read,  
At your best leisure, this his humble suit.

*Art.* O Cæsar, read mine first ; for mine's a suit  
That touches Cæsar nearer : read it, great Cæsar.

*Cæs.* What touches us ourself shall be last serv'd.

*Art.* Delay not, Cæsar ; read it instantly.

*Cæs.* What, is the fellow mad ?

*Pub.* Sirrah, give place.

*Cas.* What, urge you your petitions in the street ?  
Come to the Capitol.

*CÆSAR enters the Capitol, the rest following. All the Senators rise.*

*Pop.* I wish your enterprise to-day may thrive.

*Cas.* What enterprise, Popilius ?

*Pop.* Fare you well.

*[Advances to CÆSAR.]*

5 *Bru.* What said Popilius Lena ?

*Cas.* He wish'd to-day our enterprise might thrive.

I fear our purpose is discovered.

*Bru.* Look, how he makes to Cæsar: mark him.

*Cas.*

Casca,

Be sudden, for we fear prevention.

- 20 Brutus, what shall be done? If this be known,  
Cassius or Cæsar never shall turn back,  
For I will slay myself.

*Bru.*

Cassius, be constant:

Popilius Lena speaks not of our purposes;

For, look, he smiles, and Cæsar doth not change.

- 25 *Cas.* Trebonius knows his time; for, look you, Brutus,  
He draws Mark Antony out of the way.

[*Exeunt ANTONY and TREBONIUS. CÆSAR and the Senators  
take their seats.*]

*Dec.* Where is Metellus Cimber? Let him go,  
And presently prefer his suit to Cæsar.

*Bru.* He is address'd: press near and second him.

- 30 *Cin.* Casca, you are the first that rears your hand.

*Cæs.* Are we all ready? What is now amiss  
That Cæsar and his senate must redress?

*Met.* Most high, most mighty, and most puissant Cæsar,  
Metellus Cimber throws before thy seat

- 35 An humble heart: —

[*Kneeling.*]

*Cæs.*

I must prevent thee, Cimber.

These couchings and these lowly courtesies

Might fire the blood of ordinary men,

And turn pre-ordinance and first decree

Into the law of children. Be not fond,

- 40 To think that Cæsar bears such rebel blood

That will be thaw'd from the true quality

With that which melteth fools, I mean, sweet words,

Low-crooked court'sies, and base spaniel fawning.

Thy brother by decree is banished:

- 45 If thou dost bend and pray and fawn for him,  
I spurn thee like a cur out of my way.

Know, Cæsar doth not wrong, nor without cause  
Will he be satisfied.

*Met.* Is there no voice more worthy than my own,  
50 To sound more sweetly in great Cæsar's ear  
For the repealing of my banish'd brother?

*Bru.* I kiss thy hand, but not in flattery, Cæsar,  
Desiring thee that Publius Cimber may  
Have an immediate freedom of repeal.

55 *Cæs.* What, Brutus!

*Cas.* Pardon, Cæsar; Cæsar, pardon:  
As low as to thy foot doth Cassius fall,  
To beg enfranchisement for Publius Cimber.

*Cæs.* I could be well mov'd, if I were as you;  
If I could pray to move, prayers would move me:  
60 But I am constant as the northern star,  
Of whose true-fix'd and resting quality  
There is no fellow in the firmament.  
The skies are painted with unnumber'd sparks;  
They are all fire and every one doth shine;  
65 But there's but one in all doth hold his place:  
So in the world; 'tis furnish'd well with men,  
And men are flesh and blood, and apprehensive;  
Yet in the number I do know but one  
That unassailable holds on his rank,  
70 Unshak'd of motion: and that I am he,  
Let me a little show it, even in this, —  
That I was constant Cimber should be banish'd,  
And constant do remain to keep him so.

*Cin.* O Cæsar, —

*Cæs.* Hence! wilt thou lift up Olympus?

75 *Dec.* Great Cæsar, —

*Cæs.* Doth not Brutus bootless kneel?

*Casca.* Speak, hands, for me!

[CASCA first, then the other conspirators and MARCUS BRUTUS  
stab CÆSAR.]



*Cæs.* Et tu, Brute? Then fall, Cæsar!

[*Dies.*

*Cin.* Liberty! freedom! Tyranny is dead!

Run hence, proclaim, cry it about the streets.

80 *Cas.* Some to the common pulpits, and cry out,  
"Liberty, freedom, and enfranchisement!"

*Bru.* People, and senators, be not affrighted;  
Fly not; stand still: ambition's debt is paid.

*Casca.* Go to the pulpit, Brutus.

85 *Dec.* And Cassius too.

*Bru.* Where's Publius?

*Cin.* Here, quite confounded with this mutiny.

*Met.* Stand fast together, lest some friend of Cæsar's  
Should chance —

90 *Bru.* Talk not of standing. Publius, good cheer;  
There is no harm intended to your person,  
Nor to no Roman else: so tell them, Publius.

*Cas.* And leave us, Publius; lest that the people  
Rushing on us should do your age some mischief.

95 *Bru.* Do so: and let no man abide this deed  
But we the doers.

*Re-enter TREBONIUS.*

*Cas.* Where is Antony?

*Tre.*

Fled to his house amaz'd:

Men, wives, and children stare, cry out, and run,  
As it were doomsday.

*Bru.* Fates, we will know your pleasures  
100 That we shall die, we know; 'tis but the time,  
And drawing days out, that men stand upon.

*Cas.* Why, he that cuts off twenty years of life  
Cuts off so many years of fearing death.

*Bru.* Grant that, and then is death a benefit:  
105 So are we Cæsar's friends, that have abridg'd  
His time of fearing death. Stoop, Romans, stoop,  
And let us bathe our hands in Cæsar's blood



"Liberty! freedom! Tyranny is dead!"



Up to the elbows, and besmear our swords:  
Then walk we forth, even to the market-place,  
And waving our red weapons o'er our heads,  
Let's all cry, "Peace, freedom, and liberty!"

*Cas.* Stoop then, and wash. How many ages hence  
Shall this our lofty scene be acted over  
In states unborn and accents yet unknown!

*Bru.* How many times shall Cæsar bleed in sport,  
That now on Pompey's basis lies along  
No worthier than the dust!

*Cas.* So oft as that shall be,  
So often shall the knot of us be call'd  
The men that gave their country liberty.

*Dec.* What, shall we forth?

*Cas.* Ay, every man away:  
Brutus shall lead, and we will grace his heels  
With the most boldest and best hearts of Rome.

*Enter a Servant.*

*Bru.* Soft! who comes here? A friend of Antony's.

*Serv.* Thus, Brutus, did my master bid me kneel;

Thus did Mark Antony bid me fall down;  
And, being prostrate, thus he bade me say:  
Brutus is noble, wise, valiant, and honest;  
Cæsar was mighty, bold, royal, and loving.  
Say I love Brutus and I honour him;  
Say I fear'd Cæsar, honour'd him, and lov'd him.  
If Brutus will vouchsafe that Antony  
May safely come to him and be resolv'd  
How Cæsar hath deserv'd to lie in death,  
Mark Antony shall not love Cæsar dead  
So well as Brutus living, but will follow  
The fortunes and affairs of noble Brutus  
Thorough the hazards of this untrod state  
With all true faith. So says my master Antony.

*Bru.* Thy master is a wise and valiant Roman;  
140 I never thought him worse.  
Tell him, so please him come unto this place,  
He shall be satisfied and, by my honour,  
Depart untouch'd.

*Serv.* I'll fetch him presently. [Exit

*Bru.* I know that we shall have him well to friend.  
145 *Cas.* I wish we may; but yet have I a mind  
That fears him much, and my misgiving still  
Falls shrewdly to the purpose.

*Re-enter ANTONY.*

*Bru.* But here comes Antony. Welcome, Mark Antony

*Ant.* O mighty Cæsar! dost thou lie so low?  
150 Are all thy conquests, glories, triumphs, spoils,  
Shrunk to this little measure? Fare thee well.  
I know not, gentlemen, what you intend,  
Who else must be let blood, who else is rank:  
If I myself, there is no hour so fit  
155 As Cæsar's death's hour, nor no instrument  
Of half that worth as those your swords, made rich  
With the most noble blood of all this world.  
I do beseech ye, if you bear me hard,  
Now, whilst your purpled hands do reek and smoke,  
160 Fulfil your pleasure. Live a thousand years,  
I shall not find myself so apt to die:  
No place will please me so, no mean of death,  
As here by Cæsar, and by you cut off,  
The choice and master spirits of this age.  
165 *Bru.* O Antony, beg not your death of us.  
Though now we must appear bloody and cruel,  
As, by our hands and this our present act,  
You see we do; yet see you but our hands  
And this the bleeding business they have done:  
170 Our hearts you see not; they are pitiful;

And pity to the general wrong of Rome —  
As fire drives out fire, so pity pity —  
Hath done this deed on Cæsar. For your part,  
To you our swords have leaden points, Mark Antony:  
Our arms in strength of malice, and our hearts  
Of brothers' temper, do receive you in  
With all kind love, good thoughts, and reverence.

*Cas.* Your voice shall be as strong as any man's  
In the disposing of new dignities.

*Bru.* Only be patient till we have appeas'd  
The multitude, beside themselves with fear,  
And then we will deliver you the cause  
Why I, that did love Cæsar when I struck him,  
Have thus proceeded.

*Ant.* I doubt not of your wisdom.  
Let each man render me his bloody hand:  
First, Marcus Brutus, will I shake with you;  
Next, Caius Cassius, do I take your hand;  
Now, Decius Brutus, yours; now yours, Metellus;  
Yours, Cinna; and, my valiant Casca, yours;  
Though last, not least in love, yours, good Trebonius.  
Gentlemen all, — alas, what shall I say?  
My credit now stands on such slippery ground,  
That one of two bad ways you must conceit me,  
Either a coward or a flatterer.  
That I did love thee, Cæsar, O, 'tis true!  
If then thy spirit look upon us now,  
Shall it not grieve thee dearer than thy death,  
To see thy Antony making his peace,  
Shaking the bloody fingers of thy foes,  
Most noble! in the presence of thy corse?  
Had I as many eyes as thou hast wounds,  
Weeping as fast as they stream forth thy blood,  
It would become me better than to close  
In terms of friendship with thine enemies.

205 Pardon me, Julius! Here wast thou bay'd, brave hart;  
Here didst thou fall, and here thy hunters stand,  
Sign'd in thy spoil and crimson'd in thy lethe.  
O world, thou wast the forest to this hart;  
And this, indeed, O world, the heart of thee.  
210 How like a deer stricken by many princes  
Dost thou here lie!

*Cas.* Mark Antony, —

*Ant.*

Pardon me, Caius Cassius:

The enemies of Cæsar shall say this;

Then, in a friend, it is cold modesty.

215 *Cas.* I blame you not for praising Cæsar so;  
But what compact mean you to have with us?  
Will you be prick'd in number of our friends,  
Or shall we on, and not depend on you?

*Ant.* Therefore I took your hands, but was indeed

220 Sway'd from the point by looking down on Cæsar.

Friends am I with you all and love you all,

Upon this hope, that you shall give me reasons

Why and wherein Cæsar was dangerous.

*Bru.* Or else were this a savage spectacle:

225 Our reasons are so full of good regard

That were you, Antony, the son of Cæsar,

You should be satisfied.

*Ant.*

That's all I seek;

And am moreover suitor that I may

Produce his body to the market-place,

230 And in the pulpit, as becomes a friend,

Speak in the order of his funeral.

*Bru.* You shall, Mark Antony.

*Cas.*

Brutus, a word with you.

[*Aside to Bru.*] You know not what you do: do not consent

That Antony speak in his funeral:

235 Know you how much the people may be mov'd

By that which he will utter?

*Bru.*

By your pardon :

I will myself into the pulpit first,  
And show the reason of our Cæsar's death :

What Antony shall speak, I will protest

40 He speaks by leave and by permission,  
And that we are contented Cæsar shall  
Have all true rites and lawful ceremonies.  
It shall advantage more than do us wrong.

*Cas.* I know not what may fall ; I like it not.

45 *Bru.* Mark Antony, here, take you Cæsar's body.

You shall not in your funeral speech blame us,

But speak all good you can devise of Cæsar,

And say you do't by our permission ;

Else shall you not have any hand at all

50 About his funeral : and you shall speak

In the same pulpit whereto I am going,

After my speech is ended.

*Ant.*

Be it so ;

I do desire no more.

*Bru.* Prepare the body then, and follow us.

[*Exeunt all but ANTONY.*]

255 *Ant.* O, pardon me, thou bleeding piece of earth,

That I am meek and gentle with these butchers !

Thou art the ruins of the noblest man

- That ever lived in the tide of times.

Woe to the hand that shed this costly blood !

300 Over thy wounds now do I prophesy,

Which like dumb mouths do ope their ruby lips

To beg the voice and utterance of my tongue :

A curse shall light upon the limbs of men ;

Domestic fury and fierce civil strife

350 Shall cumber all the parts of Italy ;

Blood and destruction shall be so in use,

And dreadful objects so familiar,

That mothers shall but smile when they behold



Their infants quarter'd with the hands of war,  
270 All pity chok'd with custom of fell deeds :  
And Cæsar's spirit ranging for revenge,  
With Ate by his side come hot from hell,  
Shall in these confines with a monarch's voice  
Cry "Havoc," and let slip the dogs of war ;  
275 That this foul deed shall smell above the earth  
With carrion men, groaning for burial.

*Enter a Servant.*

You serve Octavius Cæsar, do you not ?

*Serv.* I do, Mark Antony.

*Ant.* Cæsar did write for him to come to Rome.

280 *Serv.* He did receive his letters, and is coming ;  
And bid me say to you by word of mouth —

O Cæsar ! *[Seeing the body]*

*Ant.* Thy heart is big ; get thee apart and weep.

Passion, I see, is catching, for mine eyes,

285 Seeing those beads of sorrow stand in thine,  
Began to water. Is thy master coming ?

*Serv.* He lies to-night within seven leagues of Rome.

*Ant.* Post back with speed, and tell him what hath chanc'd.

Here is a mourning Rome, a dangerous Rome,

290 No Rome of safety for Octavius yet ;

Hie hence, and tell him so. Yet stay awhile ;

Thou shalt not back till I have borne this corse

Into the market-place : there shall I try,

In my oration, how the people take

295 The cruel issue of these bloody men ;

According to the which, thou shalt discourse

To young Octavius of the state of things.

Lend me your hand.

*[Exeunt with CÆSAR'S body]*

SCENE II. *The Forum*

*Enter BRUTUS and CASSIUS, and a throng of Citizens.*

*Citizens.* We will be satisfied; let us be satisfied.

*Bru.* Then follow me, and give me audience, friends.

Cassius, go you into the other street,

And part the numbers.

5 Those that will hear me speak, let 'em stay here;

Those that will follow Cassius, go with him;

And public reasons shall be rendered

Of Cæsar's death.

*First Cit.* I will hear Brutus speak.

*Sec. Cit.* I will hear Cassius; and compare their reasons,

10 When severally we hear them rendered.

[*Exit CASSIUS, with some of the Citizens.* BRUTUS goes into the pulpit.

*Third Cit.* The noble Brutus is ascended: silence!

*Bru.* Be patient till the last.

Romans, countrymen, and lovers! hear me for my cause,  
and be silent, that you may hear: believe me for mine  
15 honour, and have respect to mine honour, that you may  
believe: censure me in your wisdom, and awake your senses,  
that you may the better judge. If there be any in this  
assembly, any dear friend of Cæsar's, to him I say that  
Brutus' love to Cæsar was no less than his. If then that  
20 friend demand why Brutus rose against Cæsar, this is my  
answer: not that I lov'd Cæsar less, but that I lov'd Rome  
more. Had you rather Cæsar were living, and die all slaves,  
than that Cæsar were dead, to live all freemen? As Cæsar  
lov'd me, I weep for him; as he was fortunate, I rejoice at  
25 it; as he was valiant, I honour him; but as he was ambi-  
tious, I slew him. There is tears for his love; joy for his  
fortune; honour for his valour; and death for his ambition.  
Who is here so base that would be a bondman? If any,  
speak; for him have I offended. Who is here so rude that

30 would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

*All.* None, Brutus, none.

35 *Bru.* Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is enroll'd in the Capitol; his glory not extenuated, wherein he was worthy, nor his offences enforc'd, for which he suffer'd death.

*Enter ANTONY and others, with CÆSAR's body.*

40 Here comes his body, mourn'd by Mark Antony; who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart,—that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

*All.* Live, Brutus! live, live!

*First Cit.* Bring him with triumph home unto his house.

*Sec. Cit.* Give him a statue with his ancestors.

*Third Cit.* Let him be Cæsar.

*Fourth Cit.*

Cæsar's better parts

50 Shall be crown'd in Brutus.

*First Cit.* We'll bring him to his house with shouts and clamours.

*Bru.* My countrymen,—

*Sec. Cit.*

Peace! silence! Brutus speaks

*First Cit.* Peace, ho!

*Bru.* Good countrymen, let me depart alone,

55 And, for my sake, stay here with Antony:

Do grace to Cæsar's corpse, and grace his speech

Tending to Cæsar's glories, which Mark Antony

By our permission is allow'd to make.

I do entreat you, not a man depart,

60 Save I alone, till Antony have spoke. [Exit.

*First Cit.* Stay, ho! and let us hear Mark Antony.

*Third Cit.* Let him go up into the public chair;

We'll hear him. Noble Antony, go up.

*Ant.* For Brutus' sake, I am beholding to you.

[Goes into the pulpit.

65 *Fourth Cit.* What does he say of Brutus?

*Third Cit.* He says, for Brutus' sake,

He finds himself beholding to us all.

*Fourth Cit.* 'Twere best he speak no harm of Brutus here.

*First Cit.* This Cæsar was a tyrant.

*Third Cit.* Nay, that's certain:

We are blest that Rome is rid of him.

70 *Sec. Cit.* Peace! let us hear what Antony can say.

*Ant.* You gentle Romans, —

*All.* Peace, ho! let us hear him.

*Ant.* Friends, Romans, countrymen, lend me your ears;

I come to bury Cæsar, not to praise him.

The evil that men do lives after them;

75 The good is oft interred with their bones;

So let it be with Cæsar. The noble Brutus

Hath told you Cæsar was ambitious:

If it were so, it was a grievous fault,

And grievously hath Cæsar answer'd it.

80 Here, under leave of Brutus and the rest, —

For Brutus is an honourable man;

So are they all, all honourable men; —

Come I to speak in Cæsar's funeral.

He was my friend, faithful and just to me:

85 But Brutus says he was ambitious;

And Brutus is an honourable man.

He hath brought many captives home to Rome,

Whose ransoms did the general coffers fill:

Did this in Cæsar seem ambitious?

90 When that the poor have cried, Cæsar hath wept:

Ambition should be made of sterner stuff :

Yet Brutus says he was ambitious ;

And Brutus is an honourable man.

You all did see that on the Lupercal

95 I thrice presented him a kingly crown,

Which he did thrice refuse : was this ambition ?

Yet Brutus says he was ambitious ;

And, sure, he is an honourable man.

I speak not to disprove what Brutus spoke,

100 But here I am to speak what I do know.

You all did love him once, not without cause :

What cause withholds you then to mourn for him ?

O judgment ! thou art fled to brutish beasts,

And men have lost their reason. Bear with me ;

105 My heart is in the coffin there with Cæsar,

And I must pause till it come back to me.

*First Cit.* Methinks there is much reason in his sayings.

*Sec. Cit.* If thou consider rightly of the matter,

Cæsar has had great wrong.

*Third Cit.*

Has he, masters ?

110 I fear there will a worse come in his place.

*Fourth Cit.* Mark'd ye his words ? He would not take the  
crown ;

Therefore 'tis certain he was not ambitious.

*First Cit.* If it be found so, some will dear abide it.

*Sec. Cit.* Poor soul ! his eyes are red as fire with weeping.

115 *Third Cit.* There's not a nobler man in Rome than Antony.

*Fourth Cit.* Now mark him, he begins again to speak.

*Ant.* But yesterday the word of Cæsar might

Have stood against the world : now lies he there,

And none so poor to do him reverence.

120 O masters, if I were dispos'd to stir

Your hearts and minds to mutiny and rage,

I should do Brutus wrong and Cassius wrong,

Who, you all know, are honourable men.

I will not do them wrong; I rather choose  
5 To wrong the dead, to wrong myself and you,  
Than I will wrong such honourable men.  
But here's a parchment with the seal of Cæsar;  
I found it in his closet; 'tis his will:  
Let but the commons hear this testament —  
6 Which, pardon me, I do not mean to read —  
And they would go and kiss dead Cæsar's wounds,  
And dip their napkins in his sacred blood,  
Yea, beg a hair of him for memory,  
And, dying, mention it within their wills,  
7 Bequeathing it as a rich legacy  
Unto their issue.

*Fourth Cit.* We'll hear the will: read it, Mark Antony.

*All.* The will, the will! we will hear Cæsar's will.

*Ant.* Have patience, gentle friends, I must not read it;

8 It is not meet you know how Cæsar lov'd you.  
You are not wood, you are not stones, but men;  
And, being men, hearing the will of Cæsar,  
It will inflame you, it will make you mad:  
'Tis good you know not that you are his heirs;  
9 For if you should, O, what would come of it?

*Fourth Cit.* Read the will; we'll hear it, Antony.

You shall read us the will! Cæsar's will!

*Ant.* Will you be patient? will you stay awhile?

I have o'ershot myself to tell you of it:

10 I fear I wrong the honourable men  
Whose daggers have stabb'd Cæsar; I do fear it.

*Fourth Cit.* They were traitors. Honourable men!

*All.* The will! the testament!

*Sec. Cit.* They were villains, murderers! The will! Read  
the will!

11 *Ant.* You will compel me, then, to read the will?  
Then make a ring about the corpse of Cæsar,  
And let me show you him that made the will.

Shall I descend? and will you give me leave?

*All.* Come down.

160 *Sec. Cit.* Descend. [*He comes down from the pulpit*

*Third Cit.* You shall have leave.

*Fourth Cit.* A ring; stand round.

*First Cit.* Stand from the hearse, stand from the body.

*Sec. Cit.* Room for Antony, most noble Antony!

165 *Ant.* Nay, press not so upon me; stand far off.

*All.* Stand back! Room! Bear back!

*Ant.* If you have tears, prepare to shed them now.

You all do know this mantle: I remember

The first time ever Cæsar put it on;

170 'Twas on a summer's evening, in his tent,

That day he overcame the Nervii.

Look, in this place ran Cassius' dagger through:

See what a rent the envious Casca made:

Through this the well-beloved Brutus stabb'd;

175 And as he pluck'd his cursed steel away,

Mark how the blood of Cæsar follow'd it,

As rushing out of doors, to be resolv'd

If Brutus so unkindly knock'd, or no:

For Brutus, as you know, was Cæsar's angel:

180 Judge, O you gods, how dearly Cæsar lov'd him!

This was the most unkindest cut of all;

For when the noble Cæsar saw him stab,

Ingratitude, more strong than traitors' arms,

Quite vanquish'd him: then burst his mighty heart;

185 And, in his mantle muffling up his face,

Even at the base of Pompey's statuë,

Which all the while ran blood, great Cæsar fell.

O, what a fall was there, my countrymen!

Then I, and you, and all of us fell down,

190 Whilst bloody treason flourish'd over us.

O, now you weep, and I perceive you feel

The dint of pity: these are gracious drops.







**"Kind souls, what! weep you when you but behold  
Our Cæsar's vesture wounded?"**

Kind souls, what! weep you when you but behold  
Our Cæsar's vesture wounded? Look you here,  
195 Here is himself, marr'd, as you see, with traitors.

*First Cit.* O piteous spectacle!

*Sec. Cit.* O noble Cæsar!

*Third Cit.* O woful day!

*Fourth Cit.* O traitors, villains!

200 *First Cit.* O most bloody sight!

*Sec. Cit.* We will be reveng'd!

*All.* Revenge! About! Seek! Burn! Fire! Kill!  
Slay! Let not a traitor live!

*Ant.* Stay, countrymen.

205 *First Cit.* Peace there! hear the noble Antony.

*Sec. Cit.* We'll hear him, we'll follow him, we'll die with  
him.

*Ant.* Good friends, sweet friends, let me not stir you up  
To such a sudden flood of mutiny.

They that have done this deed are honourable.

210 What private griefs they have, alas, I know not,  
That made them do it: they are wise and honourable,  
And will, no doubt, with reasons answer you.  
I come not, friends, to steal away your hearts:  
I am no orator, as Brutus is;

215 But, as you know me all, a plain blunt man,  
That love my friend; and that they know full well  
That gave me public leave to speak of him.

For I have neither wit, nor words, nor worth,  
Action, nor utterance, nor the power of speech,

220 To stir men's blood: I only speak right on;  
I tell you that which you yourselves do know;  
Show you sweet Cæsar's wounds, poor, poor dumb mouths,  
And bid them speak for me: but, were I Brutus,  
And Brutus Antony, there were an Antony  
225 Would ruffle up your spirits, and put a tongue  
In every wound of Cæsar that should move

The stones of Rome to rise and mutiny.

*All.* We'll mutiny.

*First Cit.* We'll burn the house of Brutus.

230 *Third Cit.* Away, then! come, seek the conspirators.

*Ant.* Yet hear me, countrymen; yet hear me speak.

*All.* Peace, ho! Hear Antony. Most noble Antony!

*Ant.* Why, friends, you go to do you know not what:

Wherein hath Cæsar thus deserv'd your loves?

235 *Alas*, you know not; I must tell you then:

You have forgot the will I told you of.

*All.* Most true: the will! Let's stay and hear the will.

*Ant.* Here is the will, and under Cæsar's seal.

To every Roman citizen he gives,

240 To every several man, seventy-five drachmas.

*Sec. Cit.* Most noble Cæsar! we'll revenge his death.

*Third Cit.* O royal Cæsar!

*Ant.* Hear me with patience.

*All.* Peace, ho!

245 *Ant.* Moreover, he hath left you all his walks,

His private arbours, and new-planted orchards,

On this side Tiber; he hath left them you,

And to your heirs for ever; common pleasures,

To walk abroad and recreate yourselves.

250 Here was a Cæsar! when comes such another?

*First Cit.* Never, never. Come, away, away!

We'll burn his body in the holy place,

And with the brands fire the traitors' houses.

Take up the body.

255 *Sec. Cit.* Go fetch fire.

*Third Cit.* Pluck down benches.

*Fourth Cit.* Pluck down forms, windows, any thing.

[*Exeunt Citizens with the body*]

*Ant.* Now let it work. Mischief, thou art afoot,

Take thou what course thou wilt!

*Enter a Servant.*

How now, fellow!

260 *Serv.* Sir, Octavius is already come to Rome.

*Ant.* Where is he?

*Serv.* He and Lepidus are at Cæsar's house.

*Ant.* And thither will I straight to visit him.

He comes upon a wish. Fortune is merry,

265 And in this mood will give us any thing.

*Serv.* I heard him say, Brutus and Cassius

Are rid like madmen through the gates of Rome.

*Ant.* Belike they had some notice of the people,

How I had mov'd them. Bring me to Octavius.

[*Exeunt.*]

SCENE III. *A street*

*Enter CINNA the poet.*

*Cin.* I dreamt to-night that I did feast with Cæsar,

And things unluckily charge my fantasy:

I have no will to wander forth of doors,

Yet something leads me forth.

*Enter Citizens.*

5 *First Cit.* What is your name?

*Sec. Cit.* Whither are you going?

*Third Cit.* Where do you dwell?

*Fourth Cit.* Are you a married man or a bachelor?

*Sec. Cit.* Answer every man directly.

10 *First Cit.* Ay, and briefly.

*Fourth Cit.* Ay, and wisely.

*Third Cit.* Ay, and truly, you were best.

*Cin.* What is my name? Whither am I going? Where do I dwell? Am I a married man or a bachelor? Then,

15 to answer every man directly and briefly, wisely and truly: wisely I say, I am a bachelor.

*Sec. Cit.* That's as much as to say, they are fools that marry: you'll bear me a bang for that, I fear. Proceed; directly.

20 *Cin.* Directly, I am going to Cæsar's funeral.

*First Cit.* As a friend or an enemy?

*Cin.* As a friend.

*Sec. Cit.* That matter is answer'd directly.

*Fourth Cit.* For your dwelling, briefly.

25 *Cin.* Briefly, I dwell by the Capitol.

*Third Cit.* Your name, sir, truly.

*Cin.* Truly, my name is Cinna.

*First Cit.* Tear him to pieces; he's a conspirator.

*Cin.* I am Cinna the poet, I am Cinna the poet.

30 *Fourth Cit.* Tear him for his bad verses, tear him for his bad verses.

*Cin.* I am not Cinna the conspirator.

*Fourth Cit.* It is no matter, his name's Cinna; pluck but his name out of his heart, and turn him going.

35 *Third Cit.* Tear him, tear him! Come, brands, ho! fire-brands! to Brutus', to Cassius'; burn all. Some to Decius' house, and some to Casca's; some to Ligarius': away, go!

[*Exeunt.*

## ACT IV

SCENE I. *A house in Rome*

ANTONY, OCTAVIUS, and LEPIDUS, seated at a table.

*Ant.* These many, then, shall die; their names are prick'd.

*Oct.* Your brother too must die; consent you, Lepidus?

*Lep.* I do consent —

*Oct.* Prick him down, Antony.

*Lep.* Upon condition Publius shall not live,

5 Who is your sister's son, Mark Antony.

*Ant.* He shall not live; look, with a spot I damn him.

But, Lepidus, go you to Cæsar's house;

Fetch the will hither, and we shall determine

How to cut off some charge in legacies.

10 *Lep.* What, shall I find you here?

*Oct.* Or here, or at the Capitol.

[*Exit LEPIDUS.*]

*Ant.* This is a slight, unmeritable man,

Meet to be sent on errands: is it fit,

The three-fold world divided, he should stand

15 One of the three to share it?

*Oct.* So you thought him,

And took his voice who should be prick'd to die

In our black sentence and proscription.

*Ant.* Octavius, I have seen more days than you:

And though we lay these honours on this man,

20 To ease ourselves of divers slanderous loads,

He shall but bear them as the ass bears gold,

To groan and sweat under the business,

Either led or driven, as we point the way;

And having brought our treasure where we will,

25 Then take we down his load and turn him off,

Like to the empty ass, to shake his ears

And graze in commons.

*Oct.* You may do your will:

But he's a tried and valiant soldier.

*Ant.* So is my horse, Octavius; and for that  
30 I do appoint him store of provender:  
It is a creature that I teach to fight,  
To wind, to stop, to run directly on,  
His corporal motion govern'd by my spirit.  
And, in some taste, is Lepidus but so;  
35 He must be taught, and train'd, and bid go forth;  
A barren-spirited fellow; one that feeds  
On objects, arts, and imitations,  
Which, out of use and stal'd by other men,  
Begin his fashion: do not talk of him  
40 But as a property. And now, Octavius,  
Listen great things: Brutus and Cassius  
Are levying powers; we must straight make head:  
Therefore let our alliance be combin'd,  
Our best friends made, our means stretch'd;  
45 And let us presently go sit in council,  
How covert matters may be best disclos'd,  
And open perils surest answered.

*Oct.* Let us do so: for we are at the stake,  
And bay'd about with many enemies;  
50 And some that smile have in their hearts, I fear,  
Millions of mischiefs.

[*Exeunt*]

SCENE II. *Camp near Sardis. Before BRUTUS's tent*

*Drum.* Enter BRUTUS, LUCILIUS, LUCIUS, and Soldiers  
TITINIUS and PINDARUS meet them.

*Bru.* Stand, ho!

*Lucil.* Give the word, ho! and stand.

*Bru.* What now, Lucilius! is Cassius near?

*Lucil.* He is at hand; and Pindarus is come  
5 To do you salutation from his master.

*Bru.* He greets me well. Your master, Pindarus,  
In his own change, or by ill officers,  
Hath given me some worthy cause to wish  
Things done undone: but if he be at hand,

10 I shall be satisfied.

*Pin.*

I do not doubt

But that my noble master will appear  
Such as he is, full of regard and honour.

*Bru.* He is not doubted. A word, Lucilius:

How he receiv'd you, let me be resolv'd.

15 *Lucil.* With courtesy and with respect enough;  
But not with such familiar instances,  
Nor with such free and friendly conference,  
As he hath us'd of old.

*Bru.*

Thou hast describ'd

A hot friend cooling. Ever note, Lucilius,

20 When love begins to sicken and decay,  
It useth an enforced ceremony.  
There are no tricks in plain and simple faith:  
But hollow men, like horses hot at hand,  
Make gallant show and promise of their mettle;  
25 But when they should endure the bloody spur,  
They fall their crests, and like deceitful jades  
Sink in the trial. Comes his army on?

*Lucil.* They mean this night in Sardis to be quarter'd;  
The greater part, the horse in general,

30 Are come with Cassius. [Low march within.]

*Bru.*

Hark! he is arriv'd.

March gently on to meet him.

*Enter CASSIUS and his powers.*

*Cas.* Stand, ho!

*Bru.* Stand, ho! Speak the word along.

*First Sol.* Stand!

35 *Sec. Sol.* Stand!



*Third Sol.* Stand!

*Cas.* Most noble brother, you have done me wrong.

*Bru.* Judge me, you gods! Wrong I mine enemies?

And, if not so, how should I wrong a brother?

40 *Cas.* Brutus, this sober form of yours hides wrongs;  
And when you do them—

*Bru.* Cassius, be content;

Speak your griefs softly: I do know you well.

Before the eyes of both our armies here,

Which should perceive nothing but love from us,

45 Let us not wrangle: bid them move away;

Then in my tent, Cassius, enlarge your griefs,

And I will give you audience.

*Cas.* Pindarus,

Bid our commanders lead their charges off

A little from this ground.

50 *Bru.* Lucilius, do you the like; and let no man  
Come to our tent till we have done our conference.

Let Lucius and Titinius guard our door.

[*Exeunt*]

### SCENE III. BRUTUS'S tent

*Enter BRUTUS and CASSIUS.*

*Cas.* That you have wrong'd me doth appear in this:

You have condemn'd and noted Lucius Pella

For taking bribes here of the Sardians;

Wherein my letters, praying on his side,

5 Because I knew the man, were slighted off.

*Bru.* You wrong'd yourself to write in such a case.

*Cas.* In such a time as this it is not meet

That every nice offence should bear his comment.

*Bru.* Let me tell you, Cassius, you yourself

10 Are much condemn'd to have an itching palm,

To sell and mart your offices for gold

To undeservers.

*Cas.* I an itching palm!

You know that you are Brutus that speaks this,  
Or, by the gods, this speech were else your last.

15 *Bru.* The name of Cassius honours this corruption,  
And chastisement doth therefore hide his head.

*Cas.* Chastisement!

*Bru.* Remember March, the ides of March remember:

Did not great Julius bleed for justice' sake?

20 What villain touch'd his body, that did stab,  
And not for justice? What, shall one of us,  
That struck the foremost man of all this world  
But for supporting robbers, shall we now  
Contaminate our fingers with base bribes,  
25 And sell the mighty space of our large honours  
For so much trash as may be grasped thus?  
I had rather be a dog, and bay the moon,  
Than such a Roman.

*Cas.* Brutus, bait not me;

I'll not endure it: you forget yourself,

30 To hedge me in; I am a soldier, I,  
Older in practice, abler than yourself  
To make conditions.

*Bru.* Go to; you are not, Cassius.

*Cas.* I am.

*Bru.* I say you are not.

35 *Cas.* Urge me no more, I shall forget myself;  
Have mind upon your health, tempt me no farther.

*Bru.* Away, slight man!

*Cas.* Is't possible?

*Bru.* Hear me, for I will speak.

Must I give way and room to your rash choler?

40 Shall I be frightened when a madman stares?

*Cas.* O ye gods, ye gods! must I endure all this?

*Bru.* All this? ay, more: fret till your proud heart break;  
Go show your slaves how choleric you are,

And make your bondmen tremble. Must I budge?  
45 Must I observe you? Must I stand and crouch  
Under your testy humour? By the gods,  
You shall digest the venom of your spleen,  
Though it do split you; for, from this day forth,  
I'll use you for my mirth, yea, for my laughter,  
50 When you are waspish.

*Cas.* Is it come to this?

*Bru.* You say you are a better soldier:  
Let it appear so; make your vaunting true,  
And it shall please me well: for mine own part,  
I shall be glad to learn of noble men.  
55 *Cas.* You wrong me every way; you wrong me, Brutus:  
I said, an elder soldier, not a better:  
Did I say, better?

*Bru.* If you did, I care not.

*Cas.* When Cæsar liv'd, he durst not thus have mov'd me.

*Bru.* Peace, peace! you durst not so have tempted him.

60 *Cas.* I durst not?

*Bru.* No.

*Cas.* What, durst not tempt him?

*Bru.* For your life you durst not

*Cas.* Do not presume too much upon my love;  
I may do that I shall be sorry for.

65 *Bru.* You have done that you should be sorry for.

There is no terror, Cassius, in your threats;

For I am arm'd so strong in honesty

That they pass by me as the idle wind,

Which I respect not. I did send to you

70 For certain sums of gold, which you denied me:

For I can raise no money by vile means:

• By heaven, I had rather coin my heart,

And drop my blood for drachmas, than to wring

From the hard hands of peasants their vile trash

75 By any indirection. I did send

To you for gold to pay my legions,  
Which you denied me: was that done like Cassius?  
Should I have answer'd Caius Cassius so?  
When Marcus Brutus grows so covetous,  
80 To lock such rascal counters from his friends,  
Be ready, gods, with all your thunderbolts,  
Dash him to pieces!

*Cas.* I denied you not.

*Bru.* You did.

*Cas.* I did not: he was but a fool  
That brought my answer back. Brutus hath riv'd my heart:  
85 A friend should bear his friend's infirmities,  
But Brutus makes mine greater than they are.

*Bru.* I do not, till you practise them on me.

*Cas.* You love me not.

*Bru.* I do not like your faults.

*Cas.* A friendly eye could never see such faults.

90 *Bru.* A flatterer's would not, though they do appear  
As huge as high Olympus.

*Cas.* Come, Antony, and young Octavius, come,  
Revenge yourselves alone on Cassius!  
For Cassius is aweary of the world;

95 Hated by one he loves; brav'd by his brother;  
Check'd like a bondman; all his faults observ'd,  
Set in a note-book, learn'd and conn'd by rote,  
To cast into my teeth. O, I could weep  
My spirit from mine eyes! There is my dagger,  
100 And here my naked breast; within, a heart  
Dearer than Plutus' mine, richer than gold:  
If that thou be'st a Roman, take it forth;  
I, that denied thee gold, will give my heart:  
Strike, as thou didst at Cæsar; for I know,  
105 When thou didst hate him worst, thou lovedst him better  
Than ever thou lovedst Cassius.

*Bru.*

Sheathe your dagger:

Be angry when you will, it shall have scope;  
 Do what you will, dishonour shall be humour.  
 O Cassius, you are yoked with a lamb,  
 110 That carries anger as the flint bears fire,  
 Who, much enforced, shows a hasty spark  
 And straight is cold again.

*Cas.* Hath Cassius liv'd

To be but mirth and laughter to his Brutus,  
 When grief and blood ill-temper'd vexeth him?

115 *Bru.* When I spoke that, I was ill-temper'd too.

*Cas.* Do you confess so much? Give me your hand.

*Bru.* And my heart too.

*Cas.* O Brutus!

*Bru.* What's the matter!

*Cas.* Have not you love enough to bear with me,  
 When that rash humour which my mother gave me  
 120 Makes me forgetful?

*Bru.* Yes, Cassius, and from henceforth,  
 When you are over-earnest with your Brutus,  
 He'll think your mother chides, and leave you so.

*Poet.* [*Within*] Let me go in to see the generals;  
 There is some grudge between 'em; 'tis not meet  
 125 They be alone.

*Lucil.* [*Within*] You shall not come to them.

*Poet.* [*Within*] Nothing but death shall stay me.

*Enter Poet, followed by LUCILIUS, TITINIUS, and LUCIUS*

*Cas.* How now! what's the matter?

*Poet.* For shame, you generals! what do you mean?  
 Love, and be friends, as two such men should be;  
 130 For I have seen more years, I'm sure, than ye.

*Cas.* Ha, ha! how vilely doth this cynic rhyme!

*Bru.* Get you hence, sirrah! saucy fellow, hence!

*Cas.* Bear with him, Brutus; 'tis his fashion.

*Bru.* I'll know his humour when he knows his time:

35 What should the wars do with these jiggling fools?

Companion, hence!

*Cas.* Away, away, be gone! [*Exit Poet.*]

*Bru.* Lucilius and Titinius, bid the commanders  
Prepare to lodge their companies to-night.

*Cas.* And come yourselves, and bring Messala with you  
40 Immediately to us. [*Exeunt LUCILIUS and TITINIUS.*]

*Bru.* Lucius, a bowl of wine! [*Exit LUCIUS.*]

*Cas.* I did not think you could have been so angry.

*Bru.* O Cassius, I am sick of many griefs.

*Cas.* Of your philosophy you make no use,  
If you give place to accidental evils.

145 *Bru.* No man bears sorrow better: Portia is dead.

*Cas.* Ha! Portia!

*Bru.* She is dead.

*Cas.* How 'scap'd I killing when I cross'd you so?  
O insupportable and touching loss!

150 Upon what sickness?

*Bru.* Impatient of my absence,  
And grief that young Octavius with Mark Antony  
Have made themselves so strong: for with her death  
That tidings came: with this she fell distract,  
And, her attendants absent, swallow'd fire.

155 *Cas.* And died so?

*Bru.* Even so.

*Cas.* O ye immortal gods!

*Re-enter LUCIUS, with wine and taper.*

*Bru.* Speak no more of her. Give me a bowl of wine.  
In this I bury all unkindness, Cassius. [*Drinks.*]

*Cas.* My heart is thirsty for that noble pledge.  
Fill, Lucius, till the wine o'erswell the cup;

160 I cannot drink too much of Brutus' love. [*Drinks.*]

*Bru.* Come in, Titinius! [*Exit LUCIUS.*]

*Re-enter* TITINIUS, *with* MESSALA.

Welcome, good Messala.

Now sit we close about this taper here,  
And call in question our necessities.

*Cas.* Portia, art thou gone?

*Bru.*

No more, I pray you.

165 Messala, I have here received letters,  
That young Octavius and Mark Antony  
Come down upon us with a mighty power,  
Bending their expedition toward Philippi.

*Mes.* Myself have letters of the self-same tenour.

170 *Bru.* With what addition?

*Mes.* That by proscription and bills of outlawry,  
Octavius, Antony, and Lepidus,  
Have put to death an hundred senators.

*Bru.* Therein our letters do not well agree;

175 Mine speak of seventy senators that died  
By their proscriptions, Cicero being one.

*Cas.* Cicero one!

*Mes.*

Cicero is dead,

And by that order of proscription.

Had you your letters from your wife, my lord?

180 *Bru.* No, Messala.

*Mes.* Nor nothing in your letters writ of her?

*Bru.* Nothing, Messala.

*Mes.*

That, methinks, is strange.

*Bru.* Why ask you? Hear you aught of her in yours?

*Mes.* No, my lord.

185 *Bru.* Now, as you are a Roman, tell me true.

*Mes.* Then like a Roman bear the truth I tell:

For certain she is dead, and by strange manner.

*Bru.* Why, farewell, Portia. We must die, Messala:

With meditating that she must die once

190 I have the patience to endure it now.

*Mes.* Even so great men great losses should endure. . . . . >

*Cas.* I have as much of this in art as you,  
But yet my nature could not bear it so.

*Bru.* Well, to our work alive. What do you think  
195 Of marching to Philippi presently ?

*Cas.* I do not think it good.

*Bru.* Your reason ?

*Cas.* This it is

'Tis better that the enemy seek us :  
So shall he waste his means, weary his soldiers,  
Doing himself offence ; whilst we, lying still,  
200 Are full of rest, defence, and nimbleness.

*Bru.* Good reasons must of force give place to better.  
The people 'twixt Philippi and this ground  
Do stand but in a forc'd affection ;  
For they have grudg'd us contribution .  
205 The enemy, marching along by them,  
By them shall make a fuller number up,  
Come on refresh'd, new-added, and encourag'd ;  
From which advantage shall we cut him off,  
If at Philippi we do face him there,  
210 These people at our back.

*Cas.* Hear me, good brother.

*Bru.* Under your pardon. You must note beside,  
That we have tried the utmost of our friends,  
Our legions are brim-full, our cause is ripe :  
The enemy increaseth every day ;  
215 We, at the height, are ready to decline.  
{ There is a tide in the affairs of men,  
{ Which, taken at the flood, leads on to fortune ;  
Omitted, all the voyage of their life  
Is bound in shallows and in miseries.  
220 On such a full sea are we now afloat ;  
And we must take the current when it serves,  
Or lose our ventures.



*Cas.* Then, with your will, go on;  
We'll along ourselves, and meet them at Philippi.

*Bru.* The deep of night is crept upon our talk,  
225 And nature must obey necessity;  
Which we will niggard with a little rest.  
There is no more to say?

*Cas.* No more. Good night:  
Early to-morrow will we rise and hence.

*Bru.* Lucius! [*Re-enter LUCIUS.*] My gown. [*Exit*  
*LUCIUS.*] Farewell, good Messala:  
230 Good night, Titinius: noble, noble Cassius,  
Good night, and good repose.

*Cas.* O my dear brother!  
This was an ill beginning of the night:  
Never come such division 'twixt our souls!  
Let it not, Brutus.

*Bru.* Every thing is well.  
235 *Cas.* Good night, my lord.  
*Bru.* Good night, good brother.  
*Tit. Mes.* Good night, Lord Brutus.

*Bru.* Farewell, every one  
[*Exeunt all but BRUTUS*]

*Re-enter LUCIUS, with the gown.*

Give me the gown. Where is thy instrument?

*Luc.* Here in the tent.

*Bru.* What, thou speak'st drowsily?  
Poor knave, I blame thee not; thou art o'er-watch'd.  
240 Call Claudius and some other of my men;  
I'll have them sleep on cushions in my tent.

*Luc.* Varro and Claudius!

*Enter VARRO and CLAUDIUS.*

*Var.* Calls my lord?

*Bru.* I pray you, sirs, lie in my tent and sleep;

245 It may be I shall raise you by and by  
On business to my brother Cassius.

*Var.* So please you, we will stand and watch your pleasure.

*Bru.* I will not have it so: lie down, good sirs;

It may be I shall otherwise bethink me.

250 Look, Lucius, here's the book I sought for so;

I put it in the pocket of my gown.

[*VARRO and CLAUDIUS lie down.*]

*Luc.* I was sure your lordship did not give it me.

*Bru.* Bear with me, good boy, I am much forgetful.

Canst thou hold up thy heavy eyes awhile,

255 And touch thy instrument a strain or two?

*Luc.* Ay, my lord, an't please you.

*Bru.* It does, my boy:

I trouble thee too much, but thou art willing.

*Luc.* It is my duty, sir.

*Bru.* I should not urge thy duty past thy might;

260 I know young bloods look for a time of rest.

*Luc.* I have slept, my lord, already.

*Bru.* It was well done; and thou shalt sleep again;

I will not hold thee long: if I do live,

I will be good to thee. [*Music, and a song.*]

265 This is a sleepy tune. O murderous slumber,

Lay'st thou thy leaden mace upon my boy,

That plays thee music? Gentle knave, good night

I will not do thee so much wrong to wake thee.

If thou dost nod, thou break'st thy instrument;

270 I'll take it from thee; and, good boy, good night.

Let me see, let me see; is not the leaf turn'd down

Where I left reading? Here it is, I think. [*Sits down.*]

*Enter the Ghost of CÆSAR.*

How ill this taper burns! Ha! who comes here?

I think it is the weakness of mine eyes

275 That shapes this monstrous apparition.

It comes upon me. Art thou any thing?  
 Art thou some god, some angel, or some devil,  
 That mak'st my blood cold, and my hair to stare?  
 Speak to me what thou art.

280 *Ghost.* Thy evil spirit, Brutus.

*Bru.* Why com'st thou?

*Ghost.* To tell thee thou shalt see me at Philippi.

*Bru.* Well; then I shall see thee again?

*Ghost.* Ay, at Philippi.

*Bru.* Why, I will see thee at Philippi then. [*Exit Ghost*]

285 Now I have taken heart thou vanishest.

Ill spirit, I would hold more talk with thee.

Boy, Lucius! Varro! Claudius! Sirs, awake!

Claudius!

*Luc.* The strings, my lord, are false.

290 *Bru.* He thinks he still is at his instrument.

Lucius, awake!

*Luc.* My lord?

*Bru.* Didst thou dream, Lucius, that thou so criedst out?

*Luc.* My lord, I do not know that I did cry.

295 *Bru.* Yes, that thou didst: didst thou see any thing?

*Luc.* Nothing, my lord.

*Bru.* Sleep again, Lucius. Sirrah Claudius!

[*To VARRO.*] Fellow thou, awake!

*Var.* My lord?

300 *Clau.* My lord?

*Bru.* Why did you so cry out, sirs, in your sleep?

*Var. Clau.* Did we, my lord?

*Bru.* Ay: saw you any thing?

*Var.* No, my lord, I saw nothing.

*Clau.* Nor I, my lord.

*Bru.* Go and commend me to my brother Cassius;

305 Bid him set on his powers betimes before,

And we will follow.

*Var. Clau.* It shall be done, my lord. [*Exeunt*]

## ACT V

SCENE I. *The Plains of Philippi*

*Enter OCTAVIUS, ANTONY, and their Army.*

*Oct.* Now, Antony, our hopes are answered:  
You said the enemy would not come down,  
But keep the hills and upper regions;  
It proves not so: their battles are at hand;  
5 They mean to warn us at Philippi here,  
Answering before we do demand of them.

*Ant.* Tut! I am in their bosoms, and I know  
Wherefore they do it: they could be content  
To visit other places; and come down  
10 With fearful bravery, thinking by this face  
To fasten in our thoughts that they have courage;  
But 'tis not so.

*Enter a Messenger.*

*Mess.* Prepare you, generals:  
The enemy comes on in gallant show;  
Their bloody sign of battle is hung out,  
15 And something to be done immediately.

*Ant.* Octavius, lead your battle softly on,  
Upon the left hand of the even field.

*Oct.* Upon the right hand I; keep thou the left.

*Ant.* Why do you cross me in this exigent?

20 *Oct.* I do not cross you; but I will do so. [*March.*]

*Drum.* *Enter BRUTUS, CASSIUS, and their Army; LUCILIUS,  
TITINIUS, MESSALA, and others.*

*Bru.* They stand, and would have parley.

*Cas.* Stand fast, Titinius: we must out and talk.

*Oct.* Mark Antony, shall we give sign of battle?

*Ant.* No, Cæsar, we will answer on their charge.

25 *Make forth; the generals would have some words.*

*Oct.* Stir not until the signal.

*Bru.* Words before blows; is it so, countrymen?

*Oct.* Not that we love words better, as you do.

*Bru.* Good words are better than bad strokes, Octavius.

30 *Ant.* In your bad strokes, Brutus, you give good words:  
Witness the hole you made in Cæsar's heart,  
Crying, "Long live! hail, Cæsar!"

*Cas.* Antony,

The posture of your blows are yet unknown;

But for your words, they rob the Hybla bees,

35 And leave them honeyless.

*Ant.* Not stingless too.

*Bru.* O, yes, and soundless too;

For you have stol'n their buzzing, Antony,

And very wisely threat before you sting.

*Ant.* Villains, you did not so, when your vile daggers

40 Hack'd one another in the sides of Cæsar:

You show'd your teeth like apes, and fawn'd like hounds,

And bow'd like bondmen, kissing Cæsar's feet;

Whilst damned Casca, like a cur, behind

Struck Cæsar on the neck. O you flatterers!

45 *Cas.* Flatterers! Now, Brutus, thank yourself:

This tongue had not offended so to-day,

If Cassius might have rul'd.

*Oct.* Come, come, the cause: if arguing make us sweat,

The proof of it will turn to redder drops.

50 Look;

I draw a sword against conspirators;

When think you that the sword goes up again?

Never, till Cæsar's three and thirty wounds

Be well aveng'd, or till another Cæsar

55 Have added slaughter to the sword of traitors.

*Bru.* Cæsar, thou canst not die by traitors' hands,  
Unless thou bring'st them with thee.

*Oct.* So I hope ;  
I was not born to die on Brutus' sword.

*Bru.* O, if thou wert the noblest of thy strain,  
60 Young man, thou couldst not die more honourable.

*Cas.* A peevish schoolboy, worthless of such honour,  
Join'd with a masker and a reveller !

*Ant.* Old Cassius still !

*Oct.* Come, Antony ; away !  
Defiance, traitors, hurl we in your teeth :  
65 If you dare fight to-day, come to the field ;  
If not, when you have stomachs.

[*Exeunt OCTAVIUS, ANTONY, and their Army.*]

*Cas.* Why, now, blow wind, swell billow, and swim bark !  
The storm is up, and all is on the hazard.

*Bru.* Ho, Lucilius ! hark, a word with you.

*Lucil.* [*Standing forth*] My lord ?

[*BRUTUS and LUCILIUS converse apart.*]

70 *Cas.* Messala !

*Mes.* [*Standing forth*] What says my general ?

*Cas.* Messala,

This is my birth-day ; as this very day  
Was Cassius born. Give me thy hand, Messala :

Be thou my witness that, against my will,  
As Pompey was, am I compell'd to set

75 Upon one battle all our liberties.

You know that I held Epicurus strong,  
And his opinion : now I change my mind,  
And partly credit things that do presage.

Coming from Sardis, on our former ensign

80 Two mighty eagles fell, and there they perch'd,  
Gorging and feeding from our soldiers' hands ;  
Who to *Philippi* here consorted us :

*This morning are they fled away and gone ;*

And in their steads do ravens, crows, and kites  
85 Fly o'er our heads and downward look on us,  
As we were sickly prey: their shadows seem  
A canopy most fatal, under which  
Our army lies, ready to give up the ghost.

*Mes.* Believe not so.

*Cas.* I but believe it partly,  
90 For I am fresh of spirit and resolv'd  
To meet all perils very constantly.

*Bru.* Even so, Lucilius.

*Cas.* Now, most noble Brutus,  
The gods to-day stand friendly, that we may,  
Lovers in peace, lead on our days to age!  
95 But, since the affairs of men rest still incertain,  
Let's reason with the worst that may befall.  
If we do lose this battle, then is this  
The very last time we shall speak together:  
What are you then determined to do?

100 *Bru.* Even by the rule of that philosophy  
By which I did blame Cato for the death  
Which he did give himself. I know not how,  
But I do find it cowardly and vile,  
For fear of what might fall, so to prevent  
105 The time of life, — arming myself with patience  
To stay the providence of some high powers  
That govern us below.

*Cas.* Then, if we lose this battle,  
You are contented to be led in triumph  
Thorough the streets of Rome?

110 *Bru.* No, Cassius, no: think not, thou noble Roman,  
That ever Brutus will go bound to Rome;  
He bears too great a mind. But this same day  
Must end that work the ides of March begun;  
And whether we shall meet again I know not.  
115 Therefore our everlasting farewell take:

For ever, and for ever, farewell, Cassius!  
If we do meet again, why, we shall smile;  
If not, why then this parting was well made.

*Cas.* For ever, and for ever, farewell, Brutus!

120 If we do meet again, we'll smile indeed;  
If not, 'tis true this parting was well made.

*Bru.* Why then, lead on. O, that a man might know  
The end of this day's business ere it come!

But it sufficeth that the day will end,

125 And then the end is known. Come, ho! away! [*Exeunt*]

SCENE II. *The field of battle*

*Alarum.* Enter BRUTUS and MESSALA.

*Bru.* Ride, ride, Messala, ride, and give these bills  
Unto the legions on the other side. [*Loud alarum.*]

Let them set on at once; for I perceive  
But cold demeanour in Octavius' wing,

5 And sudden push gives them the overthrow.

Ride, ride, Messala: let them all come down. [*Exeunt.*]

SCENE III. *Another part of the field*

*Alarums.* Enter CASSIUS and TITINIUS

*Cas.* O, look, Titinius, look, the villains fly!

Myself have to mine own turn'd enemy:

This ensign here of mine was turning back;

I slew the coward, and did take it from him.

5 *Tit.* O Cassius, Brutus gave the word too early;

Who, having some advantage on Octavius,

Took it too eagerly: his soldiers fell to spoil,

Whilst we by Antony are all enclos'd.

*Enter PINDARUS.*

*Pin.* Fly further off, my lord, fly further off!

10 Mark Antony is in your tents, my lord!



Fly, therefore, noble Cassius, fly far off !

*Cas.* This hill is far enough. Look, look, Titinius;  
Are those my tents where I perceive the fire ?

*Tit.* They are, my lord.

*Cas.* Titinius, if thou lov'st me,  
15 Mount thou my horse and hide thy spurs in him,  
Till he have brought thee up to yonder troops  
And here again ; that I may rest assur'd  
Whether yond troops are friend or enemy.

*Tit.* I will be here again, even with a thought. [*Erit*]

20 *Cas.* Go, Pindarus, get higher on that hill ;  
My sight was ever thick ; regard Titinius,  
And tell me what thou not'st about the field.

[*PINDARUS ascends the hill*]

This day I breathed first : time is come round,  
And where I did begin, there shall I end ;  
25 My life is run his compass. — Sirrah, what news ?

*Pin.* [*Above*] O my lord !

*Cas.* What news ?

*Pin.* [*Above*] Titinius is enclosed round about  
With horsemen, that make to him on the spur ;  
30 Yet he spurs on. Now they are almost on him.  
Now, Titinius ! Now some light. O, he lights too.  
He's ta'en. [*Shout.*] And, hark ! they shout for joy.

*Cas.* Come down ; behold no more.

O, coward that I am, to live so long,  
35 To see my best friend ta'en before my face !

*PINDARUS descends.*

Come hither, sirrah :  
In Parthia did I take thee prisoner ;  
And then I swore thee, saving of thy life,  
That whatsoever I did bid thee do,  
40 Thou shouldst attempt it. Come now, keep thine oath ;  
Now be a freeman ; and with this good sword,

That ran through Cæsar's bowels, search this bosom.  
Stand not to answer : here, take thou the hilts ;  
And when my face is cover'd, as 'tis now,  
45 Guide thou the sword. [PINDARUS *stabs him.*] Cæsar, thou  
art reveng'd,

Even with the sword that kill'd thee. [Dies.]

*Pin.* So, I am free ; yet would not so have been,  
Durst I have done my will. O Cassius !  
Far from this country Pindarus shall run,  
50 Where never Roman shall take note of him. [Exit.]

*Re-enter* TITINIUS *with* MESSALA.

*Mes.* It is but change, Titinius ; for Octavius  
Is overthrown by noble Brutus' power,  
As Cassius' legions are by Antony.

*Tit.* These tidings will well comfort Cassius.

55 *Mes.* Where did you leave him ?

*Tit.* All disconsolate,  
With Pindarus his bondman, on this hill.

*Mes.* Is not that he that lies upon the ground ?

*Tit.* He lies not like the living. O my heart !

*Mes.* Is not that he ?

*Tit.* No, this was he, Messala,  
60 But Cassius is no more. O setting sun,  
As in thy red rays thou dost sink to night,  
So in his red blood Cassius' day is set ;  
The sun of Rome is set ! Our day is gone ;  
Clouds, dews, and dangers come ; our deeds are done !  
65 Mistrust of my success hath done this deed.

*Mes.* Mistrust of good success hath done this deed.  
O hateful error, melancholy's child,  
Why dost thou show to the apt thoughts of men  
The things that are not ? O error, soon conceiv'd,  
70 Thou never com'st unto a happy birth,  
But kill'st the mother that engender'd thee !

*Tit.* What, Pindarus! where art thou, Pindarus?

*Mes.* Seek him, Titinius, whilst I go to meet  
The noble Brutus, thrusting this report  
75 Into his ears: I may say, thrusting it,  
For piercing steel and darts envenomed  
Shall be as welcome to the ears of Brutus  
As tidings of this sight.

*Tit.* . . . Hie you, Messala,  
And I will seek for Pindarus the while. [*Exit MESSALA.*]  
80 Why didst thou send me forth, brave Cassius?  
Did I not meet thy friends? and did not they  
Put on my brows this wreath of victory,  
And bid me give it thee? Didst thou not hear their shouts?  
Alas, thou hast misconstrued every thing!  
85 But, hold thee, take this garland on thy brow;  
Thy Brutus bid me give it thee, and I  
Will do his bidding. Brutus, come apace,  
And see how I regarded Caius Cassius.  
By your leave, gods: this is a Roman's part:  
90 Come, Cassius' sword, and find Titinius' heart.

[*Kills himself.*]

*Alarum.* Re-enter MESSALA, with BRUTUS, young CATO, and  
others.

*Bru.* Where, where, Messala, doth his body lie?

*Mes.* Lo, yonder, and Titinius mourning it.

*Bru.* Titinius' face is upward.

*Cato.* . . . He is slain.

*Bru.* O Julius Cæsar, thou art mighty yet!  
95 Thy spirit walks abroad, and turns our swords  
In our own proper entrails. [*Low alarums*]

*Cato.* . . . Brave Titinius!

Look, whether he have not crown'd dead Cassius!

*Bru.* Are yet two Romans living such as these?  
The last of all the Romans, fare thee well!

100 It is impossible that ever Rome  
Should breed thy fellow. Friends, I owe moe tears  
To this dead man than you shall see me pay.  
I shall find time, Cassius, I shall find time.  
Come therefore, and to Thasos send his body :  
105 His funerals shall not be in our camp,  
Lest it discomfort us. Lucilius, come;  
And come, young Cato : let us to the field.  
Labeo and Flavius, set our battles on.  
'Tis three o'clock ; and, Romans, yet ere night  
110 We shall try fortune in a second fight.

[*Exeunt*]SCENE IV. *Another part of the field*

*Alarum. Enter fighting, Soldiers of both armies; then*  
*BRUTUS, young CATO, LUCILIUS, and others.*

*Bru.* Yet, countrymen, O, yet hold up your heads !

*Cato.* What bastard doth not ? Who will go with me ?

I will proclaim my name about the field.

I am the son of Marcus Cato, ho !

5 A foe to tyrants, and my country's friend ;

I am the son of Marcus Cato, ho !

*Bru.* And I am Brutus, Marcus Brutus, I ;

Brutus, my country's friend ; know me for Brutus !

[*Exit, charging the enemy. CATO is overpower'd, and falls.*]

*Lucil.* O young and noble Cato, art thou down ?

10 Why, now thou diest as bravely as Titinius,

And mayst be honour'd, being Cato's son.

*First Sold.* Yield, or thou diest.

*Lucil.*

Only I yield to die :

[*Offering money*] There is so much that thou wilt kill me  
straight ;

Kill Brutus, and be honour'd in his death.

15 *First Sold.* We must not. A noble prisoner !

*Sec. Sold.* Room, ho! Tell Antony, Brutus is ta'en.

*First Sold.* I'll tell the news. Here comes the general.

*Enter* ANTONY.

Brutus is ta'en, Brutus is ta'en, my lord.

*Ant.* Where is he?

20 *Lucil.* Safe, Antony; Brutus is safe enough.

I dare assure thee that no enemy

Shall ever take alive the noble Brutus:

The gods defend him from so great a shame!

When you do find him, or alive or dead,

25 He will be found like Brutus, like himself.

*Ant.* This is not Brutus, friend, but, I assure you,

A prize no less in worth. Keep this man safe;

Give him all kindness: I had rather have

Such men my friends than enemies. Go on,

30 And see whether Brutus be alive or dead,

And bring us word unto Octavius' tent

How every thing is chanc'd.

[*Exeunt.*]

#### SCENE V. *Another part of the field*

*Enter* BRUTUS, DARDANIUS, CLITUS, STRATO, and  
VOLUMNIUS.

*Bru.* Come, poor remains of friends, rest on this rock.

*Cli.* Statilius show'd the torch-light, but, my lord,

He came not back; he is or ta'en or slain.

*Bru.* Sit thee down, Clitus: slaying is the word;

5 It is a deed in fashion. Hark thee, Clitus. [*Whispering.*]

*Cli.* What, I, my lord? No, not for all the world.

*Bru.* Peace then! no words.

*Cli.*

I'll rather kill myself.

*Bru.* Hark thee, Dardanius.

[*Whispering*]

*Dar.*

Shall I do such a deed?

*Cli.* O Dardanius!

10 *Dar.* O Clitus!

*Cli.* What ill request did Brutus make to thee?

*Dar.* To kill him, Clitus. Look, he meditates.

*Cli.* Now is that noble vessel full of grief,

That it runs over even at his eyes.

15 *Bru.* Come hither, good Volumnius; list a word.

*Vol.* What says my lord?

*Bru.*

Why, this, Volumnius:

The ghost of Cæsar hath appear'd to me

Two several times by night; at Sardis once,

And this last night here in Philippi fields:

20 I know my hour is come.

*Vol.*

Not so, my lord.

*Bru.* Nay, I am sure it is, Volumnius.

Thou seest the world, Volumnius, how it goes;

Our enemies have beat us to the pit: [Low alarums.

It is more worthy to leap in ourselves

25 Than tarry till they push us. Good Volumnius,

Thou know'st that we two went to school together:

Even for that our love of old, I prithee,

Hold thou my sword-hilts, whilst I run on it.

*Vol.* That's not an office for a friend, my lord.

[Alarum still

30 *Cli.* Fly, fly, my lord; there is no tarrying here.

*Bru.* Farewell to you; and you; and you, Volumnius.

Strato, thou hast been all this while asleep;

Farewell to thee too, Strato. Countrymen,

My heart doth joy that yet in all my life

35 I found no man but he was true to me.

I shall have glory by this losing day,

More than Octavius and Mark Antony

By this vile conquest shall attain unto.

So, fare you well at once; for Brutus' tongue

40 Hath almost ended his life's history:

Night hangs upon mine eyes; my bones would rest,

That have but labour'd to attain this hour.

[*Alarum. Cry within, "Fly, fly, fly!"*]

*Cl.* Fly, my lord, fly.

*Bru.*

Hence! I will follow.

[*Exeunt CLITUS, DARDANIUS, and VOLUMNIUS.*]

I prithee, Strato, stay thou by thy lord.

45 *Thou art a fellow of a good respect;*

*Thy life hath had some smatch of honour in it:*

*Hold then my sword, and turn away thy face,*

*While I do run upon it. Wilt thou, Strato?*

*Stra.* Give me your hand first: fare you well, my lord.

50 *Bru.* Farewell, good Strato. [*Runs on his sword.*]

*Cæsar, now be still:*

*I kill'd not thee with half so good a will.*

[*Dies.*]

*Alarum. Retreat. Enter OCTAVIUS, ANTONY, MESSALA,  
LUCILIUS, and the Army.*

*Oct.* What man is that?

*Mes.* My master's man. Strato, where is thy master?

*Stra.* Free from the bondage you are in, Messala:

55 *The conquerors can but make a fire of him;*

*For Brutus only overcame himself,*

*And no man else hath honour by his death.*

*Lucil.* So Brutus should be found. I thank thee, Brutus,  
*That thou hast prov'd Lucilius' saying true.*

60 *Oct.* All that serv'd Brutus, I will entertain them.

*Fellow, wilt thou bestow thy time with me?*

*Stra.* Ay, if Messala will prefer me to you.

*Oct.* Do so, good Messala.

*Mes.* How died my master, Strato?

65 *Stra.* I held the sword, and he did run on it.

*Mes.* Octavius, then take him to follow thee,  
*That did the latest service to my master.*

*Ant.* This was the noblest Roman of them all:  
*All the conspirators, save only he,*

70 Did that they did in envy of great Cæsar;  
He only, in a general honest thought  
And common good to all, made one of them.  
His life was gentle, and the elements  
So mix'd in him that Nature might stand up  
75 And say to all the world, "This was a man!"

*Oct.* According to his virtue let us use him,  
With all respect and rites of burial.  
Within my tent his bones to-night shall lie,  
Most like a soldier, order'd honourably.  
80 So call the field to rest, and let's away,  
To part the glories of this happy day.

[*Exeunt.*]





## NOTES

A number of notes and parts of notes which are somewhat difficult have been marked with the asterisk. In the case of younger students it may seem best to omit some of these altogether.

### ACT I. SCENE I

This play is divided into acts in the Folio, but not into scenes.

- 3 **Being mechanical**: since you belong to the laboring classes.

**you ought not walk.** This is the only case in which Shakespeare omits the *to* after *ought*. Here *ought* follows the pattern of the auxiliaries *shall, will, may, must*, etc., as in *you shall not go*. We still say either *I dare go*, or *I dare to go*.

- 4 \* **a labouring day.** This word *labouring* is an adjective; more exactly, it is the verbal noun *labouring* used as an adjective. The phrase is equivalent to *a day for labouring*; similar expressions are *a walking stick, a riding coat*. Originally the English verbal adjective, seen in the phrase *a labouring man*, had a different form from the verbal noun which we have in *a day for labouring*; but by a blunder, the present participle, one of the verbal adjectives, took the form which belonged of right to the verbal noun in *-ing*. Scotchmen kept the two forms apart longer than users of English dwelling farther south. Dunbar (died 1530) wrote, for example:

Full low *inclinand* [inclining] to their queen full clear  
Whom for their noble *nourishing* they thank.

- 4-5 **without the sign of your profession.** Shakespeare is probably thinking of some English custom or law. It is his practice to make the details of his plays conform to the English life of his own day, whatever may be the nominal time and *scene of the action*. The present play contains very many *illustrations of this*.

- 5 **What trade art thou?** Craik thinks that *trade* is used as equivalent to *tradesman*; others think that *trade* is the object of *of* understood.

\* *Thou*, in Shakespeare, is used toward a friend or relative to express affectionate intimacy; toward one of lower social standing, a servant, a dog, etc., to express good-humored or even affectionate superiority; toward a stranger or a formal acquaintance to express contempt or insult; and, as now, in the higher poetic style, and in the language of solemn prayer. It seems strange to us that one form should express all these ideas; but a man of to-day, as Prof. C. A. Smith has pointed out, addresses his dog, servant, daughter, and wife by the personal name only; and may address God directly in prayer without the use of any formal expression of honor.

If the respectful *sir* is used, the form *you* is commonly associated with it. This explains l. 9.

- 10 **in respect of:** in comparison with.  
 11 **a cobbler:** playing upon the two meanings — a mender of shoes, and a bungling workman. Note the cases of word-play in the succeeding lines.  
 15 **naughty** is a much stronger word in Shakespeare than with us. It means *thoroughly wicked*. May it not be that it has become weakened by being used of little children?

The present editor looks upon this speech as constituting one line of verse. Indeed, Flavius and Marullus seem to speak only verse in this scene, and the lines have been numbered accordingly. The Folio gives this speech to Flavius.

- 24 **proper:** goodly, handsome.  
 25 **neats-leather:** leather made from the skins of oxen, cows, etc. The word *neat* was formerly used to mean a single animal of the ox kind, and the word was unchanged in the plural, as *sheep*, *deer*, and a few others still are. The phrase *neat's-foot oil* is well known.  
 31 **triumph.** Cæsar conquered the sons of "great Pompey" at Munda, Spain, in March, B.C. 45. In honor of this victory, he celebrated his fifth and last triumph in October of the same year. Shakespeare represents this triumph as falling

- on the same day as the following "feast of Lupercal," Feb. 15, B.C. 44.
- 33 **tributaries**: captives destined when released to pay tribute as vassals; or perhaps, captives from countries doomed to pay tribute.
- 45 **That Tiber**, etc. *That* is very often used by Shakespeare to mean *so that*.
- 46 **replication of**: reply to, reverberation of.
- 59 **till the lowest stream**, etc.: till the stream, even at its lowest, shall be so increased by your tears that it shall reach the highest banks.
- 61 **whether** is printed *where* in the Folio both here and in some other places in this play. Some modern editors print *where* in this line.
- metal**. Shakespeare's one word *mettle* (also spelled *mettall*) has been separated into two distinct words in modern English, *metal* (literal) and *mettle* (figurative), though they have the same pronunciation. Here the phrase *basest metal* refers to the common classification of metals as noble and base; for this reason the spelling *metal* is employed.
- 65 **ceremonies** seems to mean "ornaments put on with due ceremony." In l. 69 these are called *trophies*; and in l. 282 of the next scene, we learn that they are *scarfs*.
- 67 **the feast of Lupercal**: the Lupercalia, a festival held in February in honor of Lupercus, the old Italian god of fertility, later identified with Pan. Our month of February (from *februare*, to purify) received its name because the ceremonies of this festival symbolized the purification of the land and the people.
- 73 **pitch**: a technical term in falconry, used to denote the height to which a falcon soars.

## ACT I. SCENE II

- 4 **run his course**. The Luperci, the priests of Lupercus, were originally divided into two orders. Cæsar had recently established a third order, and made Antony its chief priest. See the extracts from North's Plutarch about the running of the course.

- 9 **their sterile curse**: the curse which makes them sterile. We may well call all adjectives used as *sterile* is here "transferred epithets." We mean by this phrase that the adjective has been "transferred" to some noun to which it does not strictly belong. We have a simpler form of transferred epithet in such phrases as *a restless pillow, a liberal hand*. This usage permits great condensation of language.
- 18 **the ides of March**. In the Roman calendar the Ides fell on the 15th day of March, May, July, and October, and on the 13th of each of the other months. This prediction is uttered on February 15, the day of "the feast of Lupercal."
- 24 **A sennet** probably indicates "a particular set of notes on the trumpet, or cornet, different from a flourish" (Nares).
- 33-34 **that gentleness . . . as**. We now use *that* or *which* after a preceding *this* or *that*, instead of the *as* here employed. The usage here followed is very common in Shakespeare; the pupil can find another example in this scene.
- 35-36 **You bear too stubborn and too strange a hand**. This is probably a metaphor borrowed from horsemanship, and means "You ride me with too tight a rein."
- 39 **Merely**: wholly.
- 40 **passions of some difference**: conflicting emotions.
- 42 **behaviours**. Shakespeare often puts abstract nouns in the plural where we should not. Thus he speaks of the *loves* of two lovers. The fact that the plural form *behaviours* is used shows that the word was not understood just as it is by us. What is the meaning of *behaviours*?
- 45 **construe** is used three times in the play, always with the accent on the first syllable. See note on *misconstrued*, V, iii, 84.
- 48 **mistook**. See the note to II, i, 50.
- 58 **shadow**: reflected image.
- 58-59 **I have heard Where** means "I have heard utterances in which," or something similar.
- 62 **his eyes**. Whose eyes?
- 71 **jealous on me**: suspicious of me. The preposition *on* was formerly used in cases where we now employ another preposition, as in this phrase. Compare I, iii, 137.
- 73 **to stale**: to make stale. "Any noun or adjective could be converted into a verb by the Elizabethan authors" (Abbott).

The note to II, i, 83 concerns both *to stale* and *scandal* in l. 76.

74 **every new protester**: every new comer who protests, or asserts, his regard for me.

85-87 **If it be aught, etc.** The form of expression here is misleading. I understand the thought as follows: "If any proposed course is for the general good, then if honour and death confront me together as I enter upon it, I will look on the combination unconcernedly."

91 **your outward favour**: your external appearance.

101 **chafing with her shores**. There is "a play upon the two meanings of *chafe*, which signifies both to rub against and to be angry" (Wright). *With* means "against," its original meaning. There was another word, *mid*, meaning "together with." These two words came to be blunderingly united in the single form *with*, although the two meanings are very different. Because of this fact we may speak in English of "the soldiers that fought *with* Grant" and mean either his own soldiers or those of General Lee.

122 **His coward lips did from their colour fly**, like soldiers that desert their flag in battle.

124 \* **his lustre**. *His* was formerly the possessive form both of the masculine *he* and the neuter *hit*. The word *hit* was mispronounced as *it* until that became the accepted form. Then, naturally, the possessive *his*, although it seemed rightly to be connected with *he* and *him*, seemed to have nothing to do with *it*. Therefore the new form *its* came into use (often printed *it's* at first); but *its* does not occur in the English Bible of 1611, and is found only ten times in all the plays of Shakespeare.

133 **applauses**. See the note on *behaviours*, l. 42.

136 **a Colossus**, alluding, probably, to the Colossus of Rhodes, a statue of Apollo about ninety feet in height. It is said that this figure stood astride the entrance to the harbor at Rhodes, and that the ships passed in and out between the legs.

140 **our stars**: the planets under which we were born. The *life-history* of a person was supposed to be determined by the *exact situation* of the sun, moon, and planets at the moment

- of his birth. If one of these heavenly bodies (called *stars* by Shakespeare) was just below the eastern horizon at the time of a person's birth, it was said to be "in the ascendant"; and its influence upon his life was supposed to be especially powerful.
- 146 'em. See the note to II, i, 298.
- 152 the great flood: that of Deucalion and Pyrrha.
- 156 This same pun is probably implied in III, i, 290, "No Rome [room] of safety for Octavius yet."
- 159 a Brutus once. Plutarch tells us that Marcus Brutus claimed descent from Lucius Junius Brutus. The latter was the leader in expelling the Tarquins, the kings of Rome.
- 160 the eternal devil. Shakespeare probably uses *eternal* as a simple intensive. Compare the phrase in *Othello*, *some eternal villain*; and the Yankee use of 'tarnal in such expressions as a 'tarnal shame.
- 162 nothing jealous: nowise doubtful.
- 172 had rather and *had better* are objected to and avoided by some at the present time; but there is no good reason for this. The idiom has been in good use for centuries. Originally the *had* was subjunctive, and "I had better do so" meant "I should hold [it] better [to] do so."
- 173 \* Parse to repute. The grammatical structure of the passage is: "Brutus would hold [to] be a villager better (rather) than [he would hold] to repute himself, etc."
- 174 these hard conditions as. See note on ll. 33-34 of this scene.
- 186 such ferret . . . eyes. Here *ferret* is an adjective, and means "ferret-like, reddish." Shakespeare feels perfectly free to take a word that regularly belongs to one part of speech, and use it as a different part of speech. Note *Tiber* (I, i, 58); *stale* (I, ii, 73); *scandal* (I, ii, 76).
- 188 cross'd in conference: opposed in debate.
- 197 well given: well disposed.
- 199 my name means "myself," the *name* being used for the self, the personality.
- 208 be is in the indicative plural. This Old English form has been supplanted by the Norse *are*. This *be* is still common in the Bible of 1611; see Genesis xlii. 32, "We be twelve brethren."

- 209 \* **Whiles** has the old genitive ending *-s*. This was often used to give a noun the force of an adverb, as in "he must *needs* go," "he went *once* (*one -s*). The form *whiles* came to be pronounced *whilst*, and this form is still in use. *Whilst* is very common in this play; see III, i, 159; III, ii, 190, etc. In a similar way have originated many other pairs of words, such as: *among*, *amongst*; *amid*, *amidst*; *again*, *against*. It is often true that the form in *-st* is not now used adverbially; thus, *against* is now a preposition.
- 222 **a-shouting**: contracted from the older form *on shouting*. The word *a-shouting* is one of many similar formations that are still common in ordinary speech, but they are usually avoided in writing.
- 228 **marry**: originally corrupted from the name of the Virgin *Mary*. Here it is a weak expletive, meaning something like "indeed," "to be sure."
- 237 **one of these coronets**. See in Plutarch what this *coronet* was.
- 246 **sounded**: swooned.
- 252 **the falling-sickness**: epilepsy.
- 262-263 **he pluck'd me ope his doublet**. This *me* is the so-called ethical dative; the word is not an essential part of the meaning of the sentence, and simply expresses the interest of the speaker in what he is telling. Evidently Julius Cæsar wore the English *doublet* and hose on Shakespeare's stage; and *Casca* certainly expresses an English conception of Shakespeare's own day when he talks about going "to hell among the rogues" (l. 265).
- 263 **And: if**. The common word *and* had "if" as one of its meanings. Occasionally the form *an* is used for this meaning of the word, as in IV, iii, 256 (see the note). Most editors follow the Globe edition in printing *An* here, and *an* in l. 278, but the Folio has the fuller form.
- 264 **of any occupation**: of any craft, mechanical trade.
- 293 **quick mettle**: of a lively spirit. In l. 306 the conception is of working a *metal*. See note on I, i, 61.  
Does Brutus mean that Casca has continued to be "quick mettle," or has ceased to be so?
- 310 **bear me hard**: does not like me, has a grudge against me.



This expression occurs three times in this play (see II, i, 215 and III, i, 158), and nowhere else in Shakespeare.

### ACT I. SCENE III

- 1 **brought you Cæsar home?** did you accompany Cæsar to his home? The natural impression produced upon us by this question is that Scene III falls upon the evening following Scene II. This false impression is probably intended by Shakespeare. He thus conceals from view, for the moment, an interval of one month which is empty of any action that concerns us. It is more dramatic and interesting if the action seems to hurry forward. In reality, the last scene took place upon February 15; while this one falls upon the evening of March 14.
- 3 **all the sway of earth:** "all the government and established order of the earth" (Schmidt).
- 14 **anything more wonderful?** Is *more* an adjective qualifying *anything*? or an adverb qualifying *wonderful*?
- 21 **glar'd.** The Folio has *glaz'd*.
- 22 **annoying:** molesting, injuring. The meaning is very much weaker in present usage. Compare *naughty*, I, i, 15.
- 30 **These are their reasons.** What is the exact force of *these*?
- 32 **the climate that they point upon:** the region, or country, that they point at.
- 35 **Clean:** entirely, completely. This use of *clean* is very common in Shakespeare and the Bible, but is now considered inelegant. "Is his mercy clean gone forever?" (Psalms, lxxvii. 8.)
- 42 **what night is this!** This means "What a night is this!" Shakespeare frequently uses *what* in this way.
- 48 **unbraced:** unbuttoned. Again Shakespeare is thinking of the English doublet of his own time.
- 49 **the thunder-stone.** The bolt, or stone, which was believed to fall with the lightning was identified with the belemnite, or finger-stone, a kind of fossil cuttle-fish. The damage was thought to be done by this stone. Othello asks:—

"Are there no stones in heaven  
But what serve for the thunder?" V, ii, 234-235.

- 50 **cross**: zig-zag.
- 60 **cast yourself in wonder**: "into wonder, as we speak of 'throwing' a person into confusion or amazement" (Innes).
- 63-64 What ideas need to be understood to fill out the sense of these lines? Is it fitting that Cassius should speak here in this incomplete, broken way?
- 65 **Why old men fool and children calculate**. The line reads thus in the Folio: "Why Old men Fooles, and Children calculate." *Calculate* means "forecast, speculate about the future." It is the technical term for forecasting the future from the position of the heavenly bodies at the time of one's birth, etc.
- 67 **preformed faculties**: faculties originally designed for definite purposes.
- 71 **some monstrous state**: some unnatural condition of things.
- 75 **As doth the lion in the Capitol**. "That is, roars in the Capitol as doth the lion" (Craik). Wright thinks that Shakespeare has the Tower of London in mind when he speaks of the Capitol. There were lions in the Tower.
- 76 \* **than thyself or me**. Parse *me* and show that the form should be *I* in our present usage. The omission of the verb makes the mistake an easy one. Perhaps Shakespeare felt *than* vaguely as a preposition; but we must bear in mind that his use of the case forms of the pronouns is decidedly incorrect according to modern standards. Modern speech inherits from the Elizabethan time many expressions to which grammarians object, such as: "between you and *I*," "It is *me*," "*Who* did you see?" How many of those who read this note say "*Whom* did you see"? In general, the best modern usage discriminates sharply between the nominative and objective cases of the pronouns; Elizabethan English did not do this.
- 77 **prodigious**: portentous.
- 81 **thews**: muscles and sinews, bodily strength.
- 82 **woe the while!** This abbreviated expression may spring either from "Woe [be to] the while!" or from "Woe (sad) [is] the while!"
- 102 **cancel** implies a play upon the *bond* contained in *bondman*.
- 117 **fleering**: grinning, sneering.

- 118 **faction**: active in forming a faction, or party.
- 123 **undergo**: undertake.
- 126 **Pompey's porch**: the portico of Pompey's theater (see l. 152). The Theater and Curia of Pompey were in the Campus Martius. It was here, according to Plutarch, that the meeting of the Senate and the assassination of Cæsar took place: Here stood the statue of Pompey. Shakespeare transfers this statue and the assassination with it to the Capitol; but makes Pompey's theater the place where the conspirators met.
- 128 **the complexion of the element**: the appearance of the sky. The four elements were earth, air, fire, and water. The air, in which man lives, naturally came to be looked upon as *the* element.
- 129 **In favour's like**. The Folio reads "Is Fauors." The text is usually printed as given here, but "Is feverous" has been suggested.
- 135 \* **incorporate**. This participle takes no *-d* partly because it is felt to come from a Latin participle in *-atus*, and partly because of the many native English verbs in *-d* or *-t* which take no ending in the past participle, such as *set*, *meet*, etc. *Situate*, not *situated*, is still the accepted form in legal documents.
- 137 **on't**. See note to I, ii, 71.
- 138, 148, 155 We have in these lines three cases in which Shakespeare uses a singular verb with a plural subject. In two of them the subject follows the verb; it may therefore be looked upon as still undetermined when the verb is used. This idiom is very common in Shakespeare. In the third case, "three parts of him is ours," the subject may be regarded as singular in sense.
- 148 **Decius Brutus**: really Decimus Brutus. Shakespeare copied the erroneous form from the *Life of Julius Cæsar* in North's Plutarch. In the *Life of Octavius* the name is printed correctly. It was Decimus Brutus who was the particular friend and favorite of Cæsar, and not Marcus Junius Brutus, as represented in this play.
- 159 **alchemy**: the art of changing base metals to gold.
- 162 **conceited**: conceived, judged.

## ACT II. SCENE I

In the stage direction *orchard* means "garden." This is the original meaning; the word is equivalent, etymologically, to *wort-yard*. The modern sense, "an inclosure containing fruit trees," is not found in Shakespeare.

- 10 **It must be by his death.** This speech has troubled commentators a great deal. But should we suppose that Brutus really *says* this? The editor believes that these words represent his unexpressed thought. He is made by Shakespeare to speak thus, simply because the audience cannot otherwise learn his thought at all. To be really influenced by considerations which would startle one if distinctly set forth, is no unusual experience. Such an experience, it seems, Shakespeare wishes to represent here. At least, this line of explanation may furnish some help in the interpretation of this difficult passage.
- 12 **for the general:** the general public, the community.
- 19 **Remorse** seems to mean here tenderness, pity, as usually in Shakespeare. Sometimes it has the modern sense, compunction of conscience.
- 20 **affections:** passions.
- 21 **a common proof:** a common truth proved by experience.
- 26 **the base degrees:** the low steps. *Degrees* has here its original meaning.
- 28 **the quarrel:** the cause of complaint against him (Wright).
- 29 **bear no colour:** appearance of right, specious pretence, palliation (Schmidt). This meaning of *colour* is a common one in Shakespeare.
- 34 **And kill him in the shell.** This shortened, imperfect line is highly expressive. Says Craik, "The line itself is, as it were, killed in the shell."
- 40 **the ides of March.** By an oversight, the Folio has here "the first of March." A passage in Plutarch's life of Brutus, which speaks of "the first day of the month of March" (No. 8 under I, ii, in the Appendix), may have fixed itself in Shakespeare's mind, and occasioned the mistake.
- 44 **exhalations:** meteors.
- 47 **etc.** If this be expanded to *et cetera*, the line is of full length.

The same expansion in l. 51 would make that a line of six measures, an alexandrine. The Folio prints "&c."

- 50 \* **took**. The preterit form, or past tense, is here used for the participle. See also *mistook* in I, ii, 48. In some verbs of the Old Conjugation, which comprised most of the so-called "irregular verbs," the preterit form often intruded into the participle. In *stand*, *stood*, *stood*, and in *wake*, *woke*, *woke*, this intrusion has become permanent, but not in *take*.
- 65 **a phantasma**: an unreal apparition, a phantom.
- 66 **The genius and the mortal instruments**: the reason, or the reasonable soul, and the bodily powers. *Mortal* means *deadly*. "Shakespeare represents, as I conceive him, the genius or soul consulting with the body, and, as it were, questioning the limbs, the instruments which are to perform this deed of death, whether they can undertake to bear her out in the affair, whether they can screw up their courage to do what she shall enjoin them" (Blakeway).  
Another explanation is that the reason is debating with the deadly passions, the desires, which urge the man on to the committal of some dangerous deed.
- 69 **The nature of an insurrection**: a kind of insurrection.
- 70 **your brother Cassius**. Cassius had married Junia, the sister of Brutus.
- 72 **moe**: more. \* As a rule, Shakespeare uses *moe* in expressions of number, and *more* in expressions of size and quantity. As Wright has pointed out, *moe* appears to be used only with the plural; the phrase "*no* diversity of sounds," in the *Tempest* (V, i, 224), is felt as a plural. The Bible of 1611 has *moe* in John iv. 1 ("*moe* disciples") and elsewhere; but later printers have changed this to *more*.
- 76 **any mark of favour**: any peculiarity of outward appearance. Compare I, ii, 91.
- 83 **if thou path**: Shakespeare here, as often, makes a verb from a noun. Compare *scandal*, I, ii, 76; *father'd* and *husbanded*, II, i, 297; *advantage*, III, i, 243. Shakespeare forms a verb from an adjective in the case of *to stale*, I, ii, 73; IV, i, 38; *niggard*, IV, iii, 226.
- 84 **Erebus**: one of the divisions of the internal regions, here used for the entire lower world.

- 104 **That fret the clouds**: "that mark the clouds with interlacing lines like fretwork" (Wright). The word *fret* may be used less exactly than Wright indicates, and mean only "variegate, diversify."
- 111 **as the Capitol**. "It is worth remarking that the Tower, which would be the building in London most resembling the Capitol to Shakespeare's mind, was as nearly as possible due east of the Globe Theatre on the Bankside" (Wright). See the note on I, iii, 75.
- 117 **idle bed**: a case of transferred epithet. See the note to I, ii, 9.
- 118 **high-sighted tyranny**. This is a figure from falconry. A similar figure occurred at the close of the first scene of the play. These touches remind us that Shakespeare was a graduate from the university of out-door life.
- 125 **that have spoke**. Shakespeare often drops the *-en* or *-n* of the past participle of verbs of the Old Conjugation, "irregular verbs," as here in *spoke*, also found in III, ii, 60. Other instances are *stole* in l. 238 and *chose* in l. 314 of this scene; *forgot*, III, ii, 236; *rid*, III, ii, 267; *writ*, IV, iii, 181; *beat*, V, v, 23. Modern usage has resisted this tendency, and we now retain the ending *-en* or *-n* in these participles, except in the case of the verbs that go like *sing*, *sang*, *sung*, or like *bind*, *bound*, *bound*.
- 129 **cautelous**: false, deceitful.
- 130-132 Here we have both *such . . . That* and *Such . . . as*. In Shakespeare's day these two pairs of words were equivalent, and were both in good use.
- 133 **even**: without a flaw or blemish (Schmidt).
- 134 **insuppressive**: insuppressible. The common adjective endings are used by Shakespeare either as active or passive in force. *Insuppressive* is here passive in force, meaning "not to be suppressed." The ending *-able* is regularly passive in modern English; but *unmeritable* means "not meriting, without merit," in IV, i, 12.
- 135 **To think**: by thinking. \* The infinitive with *to* in Shakespeare may be equivalent to almost any preposition followed by the corresponding verbal noun in *-ing*. Thus in II, ii, 119, "I am to blame to be thus waited for" (because

- of being thus waited for); and in III, ii, 102, "What cause withholds you then to mourn for him" (from mourning for him).
- 148 **Our youths.** Another instance of Shakespeare's fondness for using abstract nouns in the plural; but he does not say "wildnesses." See note on I, ii, 42.
- 150 **break with him:** disclose our purposes to him. This is the regular meaning of this phrase in Shakespeare. Only once in his plays does it have its modern meaning, "to begin a quarrel with."
- 160 **annoy.** See note on I, iii, 42.
- 164 **envy:** malice, hatred. This is a very common meaning of the word in Shakespeare. In l. 178 *envious* means "malicious."
- 187 **take thought:** become melancholy, anxious. This passage shows us the real meaning of "take thought" and "take no thought" in the Sermon on the Mount.
- 188 **And that were much he should:** and that would be a hard thing for him to do.
- 192 **\*stricken.** *Strike* once went like *drive, drove, driven*; so that *stricken* was the proper form for the past participle. The verb has been altered under the influence of the verbs like *sing* to the form *strike, struck, struck*. We have the participle *strucken* in II, ii, 114.
- 198 **apparent:** evident, manifest.
- 204-205 **unicorns . . . bears . . . elephants.** "Unicorns are said to have been taken by one who, running behind a tree, eluded the violent push the animal was making at him, so that his horn spent its force on the trunk and stuck fast, detaining the beast till he was despatched by the hunter. Bears are reported to have been surprised by means of a mirror, which they would gaze on, affording their pursuers an opportunity of taking surer aim. Elephants were seduced into pitfalls, lightly covered with hurdles and turf, on which a proper bait to tempt them was exposed" (Steevens). The unicorn is a purely fabulous animal, and it is very doubtful whether a bear would act in the way indicated; but it is to the conceptions just outlined that Shakespeare refers.

- 206 toils : nets, snares.
- 215 doth bear Cæsar hard. See note on I, ii, 310.
- 218 by him : by his house (on your way home).
- 220 I'll fashion him : I'll mould him, shape him (to suit our purposes).
- 227 formal constancy : unmoved outward appearance.
- 230 the honey-heavy dew of slumber : that honey-heavy dew, slumber : *honey dew*, because slumber is sweet ; *heavy dew*, because slumber seems to weigh one down.
- 231 figures : "pictures created by imagination or apprehension" (Craik). The double negative is very common in Shakespeare ; we have an instance here in *nor no fantasies*.
- 236 The adjectives in *weak condition* and *sick offence* (l. 268) are transferred epithets. See the note on *sterile curse*, I, ii, 9.
- 250 *humour* : caprice, whim. \* The original meaning of *humour* is "a fluid, moisture." This meaning remains in the *aqueous humour* of the eye, and in the adjective *humid*, "containing sensible moisture." This is the conception when Portia speaks in a vague way of "the *humours* Of the dank morning," in lines 262-263. The ancient physicians believed that there were four principal, or cardinal *humours* (fluids) in the body, — the blood, phlegm, yellow bile (choler), and black bile (melancholy). The predominance of any one of these fluids determined a man's temperament, whether sanguine (*i.e.* "bloody," hopeful), phlegmatic (stolid), choleric (passionate), or melancholy. These terms are still in use, though we speak of a *bilious*, not of a *choleric* temperament. Since a man's peculiar disposition was due to his predominant *humour*, any striking peculiarity of nature or conduct came to be called one's *humour* ; and the word was often carried so far as to mean merely "a caprice, whim." In modern use the word *humour* has been applied, by a notable specialization, to one of the most striking of human characteristics, the power of perceiving and enjoying the ludicrous.
- The blood, phlegm, yellow bile, and black bile were supposed to bear a definite relation to the four fundamental qualities of matter, — dry, moist, cold, and hot, — and to the



- four elements, or simple substances, — earth, water, air, and fire. There is a reference to this philosophy in V, v, 73-74.
- 251 **his hour.** See the note on *his* (for the modern *its*), I, ii, 124.
- 254 **condition:** temper, disposition. Compare the same word in I, 236.
- 261 **Is Brutus sick.** Rolfe quotes the following from White: "For *sick*, the correct English adjective to express all degrees of suffering from disease, and which is universally used in the Bible and by Shakespeare, the Englishman of Great Britain has poorly substituted the adverb *ill*." Because this older use of *sick* is still found very generally in America, it is now dubbed an Americanism.
- physical:** healthful, wholesome.
- 262 **unbraced.** See note on I, iii, 48.
- 266 **rheumy.** Rheum is the discharge from the lungs or nostrils caused by a cold. *Rheumy* meant originally "abounding in rheum, affected with rheum," and applied to persons. Here it is applied to the *air*, and signifies "causing rheum, causing colds."
- 283 **in sort:** in some sort, in a way, in some degree.
- 289-290 **the ruddy drops That visit my sad heart.** A clear statement of the true theory of the circulation of the blood was first published by William Harvey in 1628, twelve years after the death of Shakespeare. But many facts about the movement of the blood in the body had been known for some time before this.
- 297 **so father'd and so husbanded.** See the note on II, i, 83.
- 298 **\*disclose 'em.** The *'em* is not a contraction of *them*, but a survival and contraction of *hem*, the form found in Chaucer and generally in Middle English. Compare our present *it*, from the older *hit*. This *'em* is still very common in colloquial English. We have already met the form in I, ii, 146, and II, i, 177.
- 308 **character:** writing — a metaphor. Shakespeare accents the word upon the second syllable.
- 313 **Vouchsafe:** deign to accept, kindly receive.
- 315 **a kerchief:** a cloth to cover the head. This is the original meaning of the word; it is connected with the words *cover*

and *chief* (meaning "head"). When the original force of *kerchief* was forgotten it came to mean simply "a cloth." Then it was possible to speak of a "hand-kerchief."

323 **Thou, like an exorcist, etc.:** Thou, like a conjurer, hast raised up by magic art my dead spirit.

326 **What's to do?** Although we now say, "What's *to be done*?" infinitives of this kind are not usually put into the passive form. We say "This house *to let*," and not "This house *to be let*." We understand in different ways the infinitives in "some candy *to eat*," and "a woman *to cook*." See also the note on l. 135 of this scene.

327 **whole:** sound, healthy—as in the Bible. To *heal* is to make *whole*.

331 **To whom:** to him to whom.

## ACT II. SCENE II

**nightgown:** dressing-gown.

1 **Nor heaven nor earth have been at peace.** *Has* or *hath* would be the form of the verb here according to Shakespeare's usual practice; and in modern English the *have* would be contrary to the best usage. Irregular expressions often originate in a mixture of constructions. The form before us may be a careless mingling of two sentences somewhat like these: "Nor heaven nor earth has been at peace," and "Heaven and earth have not been at peace."

6 **of success:** concerning the issue, concerning that which is to follow. In V, iii, 66 we have the expression *good success*. The word *success* in Shakespeare often signifies "good fortune," as at present; and that may be its force here. The verb *to succeed* still shows both meanings. We may say, "James I died, and Charles I succeeded; but as a ruler Charles I did not succeed."

10 **Cæsar shall forth:** Shakespeare frequently omits the verb of motion after an auxiliary verb. We had an instance in the first scene of the play, l. 69, *I'll about*.

13 **stood on ceremonies:** cared for religious omens.

16 **the watch.** There were no night watchmen in Rome at this time; but Shakespeare is thinking of London.

- 19 **fight.** We should expect *fought*.
- 22 **hurtled:** clashed.
- 25 **beyond all use:** beyond all that is usual.
- 26-27 **What can be avoided, etc.:** There seems to be a mixture here of these two constructions: "What can be avoided which is purpos'd?" and "Who can be sav'd whose end is purpos'd?"
- 42-43 **should . . . should.** Wright says, "We should now use 'would' in place of the first 'should.'" But does not the *should* emphasize the inevitableness of the result?
- 67 **afear'd:** afraid. Both forms are used by Shakespeare.
- 76 **to-night.** Sometimes used in Shakespeare of a night that is just passed.  
statuē: a trisyllable, as also in III, ii, 186.
- 89 **For tinctures, stains, relics, and cognizance.** *Tinctures* and *stains* are interpreted "as carrying an allusion to the practice of persons dipping their handkerchiefs in the blood of those whom they regarded as martyrs" (Craik). *Cognizance* signifies something worn as a distinguishing badge or device.  
Cæsar disregards the fact that, after all, Decius seems to prophesy just such a bloody death as Calpurnia feared.  
"What can be avoided whose end is purpos'd by the mighty gods?"
- 104 **reason to my love is liable:** reason is subject to my love, or controlled by it.
- 119 **I am to blame.** We almost feel *to blame* as an adjective. See the note on II, i, 326.
- 128 **every like.** Here Shakespeare coins a noun from the adjective *like*.
- 129 **yearns:** grieves.

## ACT II. SCENE III

- 6-7 **security gives way to conspiracy:** carelessness opens the way to conspiracy.
- 12 **emulation:** jealous rivalry. This word has come up in the world since Shakespeare's day, and now means "noble rivalry."

## ACT II. SCENE IV

6 **constancy**: firmness.

18 **rumour**: noise.

20 "The introduction of the Soothsayer here is unnecessary, and, I think, improper. All that he is made to say, should be given to Artemidorus, who is seen and accosted by Portia in his passage from his first stand to one more convenient" (Tyrwhitt). We have here "what may be almost described as the distribution of one part between two *dramatis personæ*; and there may possibly be something wrong" (Craik). Is not this feeble old man (l. 35) a needless degradation of the grand and mysterious Soothsayer? The attentive student will find other reasons in support of Tyrwhitt's striking conjecture.

36 **more void**: more open.

## ACT III. SCENE I

Most of the stage directions given here for the first seventy-six lines of the scene are not in the Folio. Concerning the manner in which this scene is supposed to have been represented upon the stage, see Section IV of the Introduction.

18 **makes to**: presses toward.

21-22 **Cassius or Cæsar never shall turn back, For I will slay [either] myself [or him].**

28 **presently**: immediately. This is the regular meaning in Shakespeare. Occasionally in his plays the word weakens to something like its modern meaning of "shortly, soon"; but this does not occur in *Julius Cæsar*.

29 **address'd**: ready, prepared.

30 \* **you are the first that rears your hand.** This sentence is undoubtedly a mingling of the two following expressions: (1) "You are the first that *rear your hand*"; (2) "You are the first that *rears his hand*." Both of these sentences can be defended, but (2) is much the better form. The sentence which Shakespeare actually uses is a very natural "mixture of constructions."

39 **the law of children.** The Folio has "the lane of Children." **fond**: foolish, the usual meaning in Shakespeare. The ex-

pression, *Be not fond, To think*, etc., has been explained by saying that Shakespeare omits both the *so* and the *as* in "*so fond as to think*." Or we can look upon *to think* as equivalent to *in thinking*. See the note on II, i, 135.

40-41 such rebel blood **That**. See the note on II, i, 130.

47-48 \* **Know, Cæsar doth not wrong, nor without cause Will he be satisfied.** There is some evidence that this passage once had a different form from that here given. Ben Jonson has been thought to refer to an older version in two places. In his *Discoveries*, speaking of Shakespeare, he says: "Many times he fell into those things could not escape laughter; as when he said in the person of Cæsar, one speaking to him, 'Cæsar, thou dost me wrong,' he replied, 'Cæsar did never wrong but with just cause.'" In the Induction to Jonson's *Staple of News* the Prologue says, "Cry you mercy; you never did wrong but with just cause."

Tyrwhitt proposed to restore the lines thus:—

"*Met.* Cæsar, thou dost me wrong.

*Cæs.* Know, Cæsar doth not wrong, but with just cause,  
Nor without cause will he be satisfied."

If the passage ever had a form somewhat like this, Shakespeare probably meant by the word *wrong* "harm, injury," and not "injustice, moral wrong." *Wrong* is connected with the verb *to wring*, and is sometimes used by Shakespeare to mean "harm, damage," as in l. 243 of this scene. Whether the passage ever stood as Jonson's words indicate, and if so, whether Shakespeare or some one else altered it to its present form, are interesting and much-debated questions.

51 **the repealing**: the recall.

57 **enfranchisement**: restoration to his rights as a free citizen.

65 **his place**. See note on I, ii, 124.

67 **apprehensive**: capable of apprehending, endowed with intelligence.

70 **unshak'd of motion**: undisturbed by any motion. Shakespeare uses the participial forms *shaked* and *shaken* with equal frequency.

77 **Et tu, Brute?** This single Latin phrase disturbs the dramatic *illusion* in a most unfortunate manner. Shakespeare prob-

ably used the expression because it had become accepted in England as Cæsar's dying utterance, though there is no ancient authority for it. The words occur in a Latin play on Cæsar's Death acted at Oxford in 1582 (Rolfe); in *The True Tragedy of Richard Duke of York* (1595), on which the *Third Part of Shakespeare's Henry Sixth* is founded; and in a poem by S. Nicholson, *Acolastus, his Afterwit* (1600).

30 **the common pulpits**: the rostra in the Forum from which speakers addressed the people.

12 **Nor to no Roman else**. In Old English (Anglo-Saxon) the doubling of the negative in the same statement simply intensified the negation. This doubling is still common in Shakespeare, and especially so where *nor* is used. The rule that "two negatives make an affirmative" is now strictly carried out in the standard language, spoken as well as written, though the old pleonastic negatives are still kept up in vulgar speech" (Sweet, *New Eng. Grammar*, § 1520).

15 **abide**: answer for, be responsible for the consequences of.

16 **But we**. We should expect the form *But us*; Shakespeare seems to feel, however, that this *But* introduces a new clause. Perhaps two forms of expression somewhat like the following have been mingled: (1) "Let no man abide this deed but us the doers"; (2) "Let no other man abide this deed, but we the doers will abide it."

19 **As it were doomsday**. Shakespeare constantly uses *as* where we now use *as if*. The use of the subjunctive form *were* following the *as* gives sufficient expression to the idea of unreality, of comparison with an imagined case. It is perhaps because the subjunctive has so nearly disappeared from modern English that the more explicit *as if* has become the regular conjunction-phrase to introduce this construction.

6 **on Pompey's basis**: Plutarch tells us that Cæsar, when he was slain, was driven "against the base whereupon Pompey's image stood" (No. 2 under III, i, in Appendix).

12 **most boldest**. The existence in the English language of two ways of comparing the adjective (with *-er*, *-est*, and with *more*, *most*) resulted in the careless use of both methods at

once, producing double comparatives (such as *more better*, *Tempest*, I, ii, 19), and double superlatives, as in the present case. Both of these are very common in Shakespeare, but are not now in good use. The "double possessive," however, as in *A friend of Antony's* in the next line, is now an accepted English idiom.

132 *resolv'd*: informed.

137 *Thorough*: through. *Thorough* and *through* (like *naught* and *not*, and *too* and *to*) are simply two different pronunciations of the same word that have come to be felt as different words. The fuller and more emphatic pronunciation of the word has produced the first form in each of the three pairs. The present distinction between *thorough* and *through* was not yet established in Shakespeare's day: *thorough* is here a preposition, though modern usage would call for *through*; and *thoroughly* is three times as frequent in Shakespeare as *thoroughly*, the form now in use.

141 *so please him come*: provided that it please him to come.

144 *we shall have him well to friend*. Compare II, i, 293, — "A woman that Lord Brutus took to wife."

146 *still*: always, — the most common meaning of *still* in Shakespeare when used as an adverb.

147 *Falls shrewdly to the purpose*: turns out to be very much to the purpose. *Shrewdly* meant originally something like "mischievously," but is here a vague intensive adverb.

151 \**Fare thee well*. Here *thee* may be explained as a dative meaning something like "for thyself," — what has been called "the reflexive dative." The fact that "*Fare thou well*" and "*Fare thee well*" could both be looked upon as correct forms of speech in Elizabethan English probably helped to bring about that confusion of the case forms of the pronouns which has been pointed out in the note to I, iii, 76.

Some think that this *thee* is simply a blunder for *thou*; and it has been suggested that the existence of the nominative forms, *we*, *he*, *she*, *ye*, helped to cause this blundering use of *thee* (which rhymes with *we*, *he*, *she*, *ye*) as a nominative in many common Shakespearean phrases, such as *fare thee well*, *hear thee*, *hark thee*, *look thee*, *come thee*. Probably

both explanations have some force. One man would feel such phrases in one way, another in another.

Abbott suggests that the *thee* in such expressions is a way of understanding and of spelling the dull, unaccented pronunciation of *thou* following a strongly accented verb.

- 158 I do beseech ye. In the English Bible of 1611, which appeared about twelve years after the probable date of the composition of *Julius Cæsar*, the form *ye* is always a nominative, the form for the objective being always *you*. The Authorized Version was conservative, and followed on this point the same rule as Chaucer. Shakespeare was undoubtedly true to the general usage of his own day in disregarding this distinction. In the present line *ye* is objective and *you* is nominative.
- 162 no mean of death. Shakespeare uses either *mean* or *means*.
- 175 in strength of malice: in a strength like that of malice. But the passage may be corrupt.
- 193 conceit. Shakespeare passes over the verb *to conceive*, and coins a verb from the noun *conceit*; or perhaps he accepts a verb coined by some one else. See the note to II, i, 83. We have already met the word in I, iii, 162.
- 197 \*than thy death. The word *than* is spelled *then* uniformly in the Folio. The word *then*, on the contrary, is sometimes spelled *than*. That is, so far as these two forms are separated in Shakespeare, the form *than* has the meaning of the present *then*; but usually the form *then* is employed for both meanings.
- 207 crimson'd in thy lethe: "crimson'd in the stream that bears thee to oblivion," thy flowing blood (White). "Delius supposes that, as Shakespeare elsewhere uses *Lethe* for the river of the infernal world, he here applies it to the blood as the stream or river of death" (Wright). This use of the word is very much forced; and *death* has been suggested for *lethe*.
- 210 strucken. See the note to II, i, 192.
- 216 compact. The accent here is *compáct*. Modern usage has given this form to the adjective, and pronounces the noun *compact*.
- 217 prick'd: marked, — as in IV, i, 1.



- 221 **Friends am I with you all.** Probably no clearer case than this can be found in English of a mixture of constructions which has become an accepted idiom of the language. Two ways of expressing the same idea, — (1) "We are friends," (2) "I am friendly with you," — have been mingled in the illogical expression, "I am friends with you." 26
- 229 **Produce:** bear forth. This is the proper meaning of the Latin *producere*. Words that came into English directly from the Latin are very apt to be employed by Shakespeare in their original Latin meaning. 50
- 243 **wrong:** harm, injury, — as already noted in the comment on l. 47 of this scene. 60
- 272 **Ate** was the Greek goddess of mischief and discord.
- 274 **"Havoc."** This was equivalent to the modern cry, "No quarter!"
- 290 **Rome:** with a pun upon "room." Compare I, ii, 156. 64
- 296 **According to the which.** The habit of using *the* before the adjective *which* (as in "to the which place," *As You Like It*, II, i, 33) seems to have caused a *the* to slip in sometimes when *which* is a relative pronoun, as in this line. The grammatical antecedent of *which* in the present case is not clear; the word seems to refer to the result, the outcome of Antony's trying of the people, but this idea has been only suggested, not expressed.

## ACT III. SCENE II

- 13 **lovers:** friends. See *lover*, in l. 44.
- 16 **censure:** judge.
- 23-25 \* **As Cæsar lov'd me . . . as . . . as . . . as.** "The causal conjunction *as*, which we find used in such a modern sentence *as*, '*As* [= *Because*] you are not ready, we must go without you,' cannot be instanced from Shakespeare's works, and is very rare before the middle of the seventeenth century." In this passage we have "four cases of *as*; in the first three it certainly means 'according as,' 'in proportion as'; only in the fourth could we assign to it a sense coming near to 'because.' It is more likely, however, that here, too, the sense intended is the same as in

- the first three: not, 'I slew him *because* he was ambitious,' but, 'the punishment I meted out to him was proportionate to the heinous crime of ambition of which he stood guilty'" (Stoffel, in *Englische Studien*, XXIX, 85).
- 26 **There is tears.** Quite apart from the explanation of this form given in the note to I, iii, 138, it is plain that in this case *tears* is felt as a singular idea, like *joy*, *honour*, and *death*.
- 50 **This imperfect line is often printed *Shall now be crown'd in Brutus*.** This is Pope's emendation, to improve the rhythm.
- 60 **Save I alone.** *Save* seems to be felt here as a conjunction, and *I* as the subject of a verb understood. This use of the word occurs again in V, v, 69.
- spoke.** See note on II, i, 125.
- 64, 66 **beholding:** beholden. \* The form *beholding* is always used by Shakespeare, never the form *beholden*. Abbott even declares: "It would sometimes appear that Shakespeare fancied that *-ing* was equivalent to *-en*, the old affix of the Passive Participle" (Grammar, § 372). Compare the confusion between active and passive suffixes commented on in II, i, 134.
- 72 **The editor is tempted to comment on many points in connection with this marvelous speech of Antony.** It will be better for the pupil, however, to make his own comments; and the attempt has been made, in Section XII of the Introduction, to stimulate and guide him in doing so by suggestive questions.
- 90 **When that:** whenever. \* The word *that* seems to have been added to *when*, *where*, *who*, *which*, etc., to indicate that they were used relatively, and not interrogatively. It also came to be felt as giving a general meaning to the relative, as it does in the present case. The forms in *-ever*,—*whenever*, *whoever*, etc.,—are now employed to express this general relative meaning. (Further information is given in Abbott, § 287.)
- 94 **on the Lupercal:** on the day of "the feast of Lupercal,"—as related by Casca, I, ii, 220–248.
- 102 **to mourn.** See note on II, i, 135.

- 109 **Has he, masters?** "Ay has he, masters?" "Has he not, masters?" and "That has he, masters,"—have all been suggested as improving both the verse and the sense.
- 113 **dear abide it:** suffer dearly for it. See note on *abide*, III, i, 95. The adverb *dear* used here is identical in form with the adjective. This is much more common in Shakespeare than at present; though many expressions like "Take it *easy*," "He works *hard*," etc., are still in good use. Professor Earle reminds us, too, that "to the bulk of the community the adverb in *-ly* is bookish, and is almost as unused as if it were French." (*The Philology of the English Tongue*, 3d ed., § 432.)
- 119 **And none [is] so poor [as] to do him reverence.**
- 126 **Than I will wrong.** We should expect "Than to wrong." Perhaps the form has been influenced by "I will not do them wrong," in l. 124.
- 132 **napkins:** handkerchiefs.
- 163 **the hearse:** the bier. \* The word *hearse* comes ultimately from the Latin *hirpicem*, a harrow, and has had a curious history. "The changes of sense are: (1) a harrow, (2) a triangular frame for lights in a church service, (3) a frame for lights at a funeral, (4) a funeral pageant, (5) a frame on which a body was laid [the meaning in the present passage], (6) a carriage for a dead body; the older senses being quite forgotten" (Skeat).
- 168 **this mantle.** "Cæsar had on the civic gown, not the military cloak, when killed: and it was, in fact, the mangled toga that Antony displayed on this occasion: but the fiction has the effect of making the allusion to the victory seem perfectly artless and incidental" (Hudson).
- 171 **the Nervii.** The Nervii were the most warlike tribe that Cæsar encountered in Gaul. The Roman army had a narrow escape from annihilation in the famous battle to which Antony refers. It was mainly Cæsar's coolness and courage that saved the day. See the passage from Plutarch in the Appendix.
- 173 **envious:** malicious. See note to II, i, 164.
- 179 **Cæsar's angel:** "as inseparable from him as his guardian angel, or spirit" (Wright). Craik takes the phrase to mean

- Cæsar's "best beloved, his darling"; but the word *angel* does not have this meaning anywhere else in Shakespeare.
- 181 **most unkindest.** See note on III, i, 122.
- 186 **statuë:** a trisyllable, as in II, ii, 76.
- 192 **The dint of pity:** a telling metaphor. The same figure is in our phrase "the *impression* of pity," but badly faded.
- 218 **wit.** The word is "writ" in the First Folio.
- 236 **forgot.** See the note on *spoke*, II, i, 125.
- 240 **seventy-five drachmas.** The drachma was worth something less than twenty cents of American money; but the purchasing power of money was much greater at that time than now.
- 246 **orchards:** gardens. See the note on the stage direction at the beginning of II, i.
- 247 **On this side Tiber.** The gardens were really beyond the Tiber. Shakespeare took the error from North's Plutarch.
- 249 **To walk abroad.** See note on II, i, 135.
- 267 **Are rid:** have ridden. See the note to IV, iii, 224.
- 268 **notice of the people:** information concerning the people.

## ACT III. SCENE III

- 2 **unluckily:** "in a manner foreboding misfortune" (Wright).
- 12 **you were best.** Originally this *you* was a dative, and the expression meant "For you it were best." Shakespeare probably felt this *you* as a nominative, since he uses such expressions as "I were better" (*2 Henry IV*, I, ii, 245), and "Thou'rt best" (*Tempest*, I, ii, 366). Compare "If you please," in which the *you* was once felt as a dative and the verb as impersonal.
- 18 **you'll bear me a bang:** you'll get a bang from me. Since this *me* is an essential part of the speaker's meaning, it is not strictly a case of what is called the ethical dative. We found a perfect case of that peculiar dative in I, ii, 263. See the first note on that line.

## ACT IV. SCENE I

- 6 **I damn him:** I condemn him.
- 9 **How to cut off some charge in legacies.** Antony made use of

- Cæsar's will in his oration; but he has no intention of carrying out its provisions.
- 12 **slight, unmeritable**: insignificant, undeserving. See note on II, i, 134 concerning *unmeritable*.
- 37 **On objects, arts, and imitations**. These three nouns are used somewhat vaguely, but the general meaning of the passage seems clear. Antony says that Lepidus feeds on *those* objects, arts, and imitations which are out of use and staled by other men, but which, nevertheless, after that begin to be in fashion with him.
- 38 **stal'd**. This verb appears also in I, ii, 73. See the note.
- 40 **a property**: a tool. The plural, *properties*, is twice used by Shakespeare to mean "stage requisites," things used in presenting a play. This special meaning seems to be in the poet's mind here. In the old play *The Taming of a Shrew*, one of the actors says in the Induction, "My Lord, we must have a shoulder of mutton for a property."
- 44 **Our best friends made, our means stretch'd** [to the utmost]. Malone proposed that the imperfect line be filled out in this way. Various other suggestions have been made.
- 48-49 This is one of Shakespeare's numerous references to the common Elizabethan sport of bear-baiting. A bear was tied to a stake, and a pack of dogs were incited to bark and snap at him. The stage of the Swan Theater, a picture of which is given in this book, was so made that it could be removed, and the space used for bear-baiting and other sports.
- 51 **mischiefs**. See the note to I, ii, 42.

## ACT IV. SCENE II

- 7 **In his own change**: by his own change of disposition toward me.
- 14 **resolv'd**: informed,—as in III, i, 132.
- 16 **familiar instances**: proofs of familiarity. Or it may mean "instances (examples, cases) of familiar treatment." In either case *familiar* is a transferred epithet. See the note on *sterile curse*, I, ii, 9.
- 26 **fall**: lower. Shakespeare feels as free to make a transitive

verb out of an intransitive as he does to make a verb from a noun or adjective.

- 41 **be content**: be calm. More exactly, the meaning seems to be "self-controlled," with a distinct feeling for the original meaning of the Latin *contentus* (from *continere*).
- 50-52 **Lucilius . . . Lucius**. Rolfe follows Craik in transposing *Lucius* and *Lucilius*, making l. 52 begin with *Lucilius*. He claims that this transposition "both mends the measure, and removes the absurdity of associating a servant-boy and an officer of rank in the guarding of the door. The Folio itself confirms this correction, since it makes *Lucilius* oppose the intrusion of the Poet, and at the close of the conference Brutus addresses '*Lucilius* and *Titinius*,' who had evidently remained on guard together all the while."

## ACT IV. SCENE III

- 2 **noted**: disgraced, stigmatized. Shakespeare takes the word from Plutarch, and does not use it elsewhere in this meaning.
- 8 **nice**: petty, trifling. The word *nice* has many different meanings in Shakespeare (Schmidt gives eight of them), but it almost always expresses some degree of contempt or disfavor.
- his comment**. See the note on I, ii, 124 concerning *his = its*.
- 10 **to have**. See note on II, i, 135.
- 11 **mart**. See note on II, i, 83.
- 13 **you are Brutus that speaks this**. This is a mingling of:  
(1) You that speak this are Brutus; (2) It is Brutus that speaks this. Compare III, i, 30, and note.
- 20 **What villain**. The word *villain* decidedly anticipates the speaker's thought. The passage means: What person that did stab Cæsar touched his body for any purpose except justice, and thus proved himself a villain?
- 27 **had rather**. See note to I, ii, 172.
- 30 **To hedge me in**. See note on II, i, 135.
- 32 **Go to** is here an expression of impatience, even of anger. It sometimes expresses such ideas as reassurance, encouragement, incitement.

- 39 **choler** : anger. In Shakespeare *choler* sometimes has its original meaning "the bile"; but usually it denotes "anger," the passion which was supposed to be caused by a predominance of the bile.
- 44 **budge** : give way.
- 46 **testy** : fretful, peevish.
- 47 **your spleen** : your fit of anger. The spleen was once regarded as the seat of the emotions. In its figurative use the word came to denote a sudden fit of emotion of any kind, such as mirth or anger.
- 73 **to wring** is in the same construction as *coin* in the preceding line. Shakespeare usually puts the *to* before an infinitive which is widely separated from its auxiliary.
- 80 **rascal counters**. A *rascal* was properly a deer out of condition. The word is here made into an adjective meaning "worthless." *Counters* were round pieces of metal used in making calculations.
- 93 **alone** is what part of speech?
- 101 **Plutus' mine**. The Folio has "*Pluto's Mine*." Plutus, the god of riches, and Pluto, the god of the lower world, are often identified by Elizabethan writers, and sometimes even by the writers of classical times.
- 102 **If that**. The *that* is entirely superfluous; it was probably inserted under the influence of such phrases as *when that*, explained in the note to III, ii, 90.
- 108 **dishonour shall be humour** : an insult coming from you shall be treated as mere caprice.
- 109 **a lamb**. In calling himself *a lamb*, Brutus perhaps means to imply a promise that he will try to be more lamb-like.
- 111 **Who personifies the flint**; **much enforced** means "violently struck."
- 114 **ill-temper'd** : "in bad temper, out of humour" (Schmidt), a transferred epithet. Wright thinks that the original meaning, referring to the tempering or mixing of the fluids of the body, is in mind here. See the note on *humour*, II, i, 250.
- 131 **vilely**. With two exceptions this word is always spelled either *vildely* (as here) or *vildly* in the Folio. Undoubtedly this

spelling represents the usual Elizabethan pronunciation of the word.

- 135 **these jiggings fools:** "these foolish writers of doggerel. A 'jig' was a ballad, and also the tune to which it was sung, and the dance which accompanied it" (Wright).

136 **Companion** here expresses contempt, like our *fellow*.

144 **give place to:** give way to.

150-152 The construction is both abbreviated and mixed, though the sense is clear. Both the brokenness and the confusion of the language are expressive of the tumult in the mind of Brutus. Two constructions, — (1) Impatience . . . and grief. (2) Impatient . . . and grieving, — have been mingled. The practice of treating *with* as equivalent to *and* is so common even at the present day that some grammarians have defended it. We have a typical instance of this in "young Octavius *with* Mark Antony *have* made *themselves* so strong."

153 **That tidings.** We use *news* as a singular in the same way. Shakespeare has *these tidings* in V, iii, 54.

**distract.** The form is to be explained like *incorporate* in I, iii, 135. See note.

173 **an hundred.** This play "employs the *an* before words beginning with *u* or *h*, where American usage, at least, tends to *a*" (Odell). Note *an universal shout*, I, i, 44.

181 **Nor nothing in your letters writ of her?** For the double negative, see the note on III, i, 92. Concerning the form *writ*, see the note to II, i, 125.

182 **methinks** is made up of *me* and the old verb *thyncan*, "to seem," and means "it seems to me." The *me* in the word is the old dative.

192 **in art:** in theory, in the philosophy which I profess.

195 **presently:** at once.

199 **Doing himself offence:** injuring himself.

224 **is crept:** has crept. Many intransitive verbs expressing motion or a change of condition, form their perfect and pluperfect tenses in Shakespeare by means of the auxiliary *to be*. This gives us such forms as *is* (*was*) *gone*, *is* (*was*) *become*. Note *is grown*, I, ii, 150, 292; *is ascended*, III, ii, 11; *are rid*, III, ii, 267; *are fled away and gone*, V, i, 83.



For the most part these verbs now take the auxiliary *to have*, like other verbs, but a few forms, such as *is come*, *is gone*, are still in use.

- 226 **niggard**: supply in a niggardly manner. See note on II, i, 83.
- 228 **will we rise and hence**. Shakespeare constantly omits the verb *go* after an auxiliary. Note l. 223, just above, *We'll along ourselves*; III, i, 237, *I will myself into the pulpit first*.
- 239 **knave**: boy, — the original meaning of the word.
- 240 \* **some other**. *Other* was originally inflected as an adjective. The plural of the adjective ended in *-e*. This ending afterward dropped off, giving a plural of the same form as the singular, as here in *some other*. *Other*, when used as a pronoun, as in this case, has since taken the plural form *others*, on the model of the plural of nouns.
- 253 **much forgetful**. We now use *very* with adjectives, and *much* with participles.
- 256 **an't please you**. The common word *and* had "if" as one of its meanings. The word is usually printed *and* in the Folio, though not here; but there was evidently a tendency to give the weak pronunciation *an* to the word when it meant "if," as in this case. See the note to I, ii, 263.
- 266 **mace**. The word means usually a staff borne by an officer, or carried before him, as a sign of his authority; but here it seems to have something of its older meaning, a heavy club.
- 273 **How ill this taper burns!** The lights were supposed to become dim at the coming of a ghost.
- 278 **my hair to stare**: to stand on end, to be stiff. Though this is the original meaning of the word (compare the German *starr*, stiff), it is not found elsewhere in Shakespeare.

#### ACT V. SCENE I

- 4 **battles**: divisions. See also *battle*, l. 16.
- 5 **warn**: summon.
- 10 **fearful bravery**: faint-hearted display of valor, bravado.
- 19 **this exigent**: this exigency.
- 20 **I do not [wish to] cross you; but I will do so, i.e. I will do as I have just declared, keep upon the right hand.**

Shakespeare was very fond of introducing into each of his historical plays deft touches which anticipate the more momentous happenings that actually followed soon after the close of the particular play. Here we get a most skillful anticipatory glimpse of the coming struggle between Octavius and Antony. Some years after writing *Julius Cæsar* Shakespeare dramatized that struggle in *Antony and Cleopatra*.

Since, according to Plutarch, Octavius actually did command the left wing at Philippi, being opposed to Brutus in command of the right wing of his own army, Rolfe interprets *I will do so* as a courteous yielding on the part of Octavius, meaning, "I will now *cross* over to the left side, as you desire." But the fact that Octavius had command of the left wing of the army of himself and Antony is not brought out in the play, and it would be unlike Shakespeare to give us no indication of the coming strife between Octavius and Antony.

- 25 **Make forth.** "*To make*, a word which is still used with perhaps as much variety and latitude of application as any other in the language, was employed formerly in a number of ways in which it has now ceased to serve us" (Craik).
- 33 **The posture of your blows are yet unknown.** The *are* is put in the plural under the influence of *blows*, though it should properly be in the singular to agree with *posture*.
- 34 **Hybla**, in Sicily, was famous for its honey.
- 49 **The proof of it:** the decisive test of the arguing.
- 55 **Have added slaughter:** have added another victim.
- 60 **honourable.** See note on III, ii, 113. The form *honourably* is used in V, v, 79.
- 61 **peevish:** silly, childish. The word is common in Shakespeare, but is never used in its present meaning of "fretful."
- 66 **stomachs:** appetites.
- 71 **as this very day.** A superfluous *as* is sometimes used in statements of time, as here.
- 79 **former ensign.** The comparative for the superlative *foremost*.
- 82 **consorted:** accompanied.
- 84 **steads.** See note on I, ii, 42.
- 86 **as we were.** "*As* appears to be (though it is not) used by Shakespeare for *as if*." The conditional idea was expressed

- by putting the following verb in the subjunctive. It was probably in large measure because the subjunctive mood ceased to have distinctive forms of its own, as in the case before us, that this *as* was replaced by the more explicit *as if*. Compare the note to III, i, 99.
- 100 **by the rule**: in accordance with the rule.
- 104-105 **so to prevent The time of life**: so to anticipate the full time of life, the time of the ending of life. The original meaning of *prevent* is "anticipate"; note the etymology. "*I prevented* the dawning of the morning, and cried" (Psalms cxix, 147). See the note on III, i, 229.
- 109 **Thorough**: through. See the note on III, i, 137.

## ACT V. SCENE II

- 1 **these bills**: these written instructions.
- 4 **Octavius'** is *Octavio's* in the Folio; but *Octavius* occurs in l. 6 of the next scene. The Italian endings in *-o* are common in the personal names of the play; but are usually changed to *-us* in the printed editions. For example, *Antonio* occurs three times in the first six lines of Scene II of Act I, as these are given in the Folio.

## ACT V. SCENE III

- 3-4 **ensign** means both standard-bearer and standard. In l. 3 it has the first meaning; but is referred to by *it* in l. 4, as if the word had been used in the second meaning.
- 6 **on Octavius**. Concerning this use of *on*, see note to I, ii, 71.
- 38 **swore thee**: made thee swear. Shakespeare here makes a transitive verb from an intransitive. See the note to IV, ii, 26.
- 43 **hilt**: hilt. Shakespeare uses both *hilt*s and *hilt* with singular meaning. Note *sword-hilt*s in l. 28 of Scene V of this act.
- 66 **good success**: good result. See the note to II, ii, 6.
- 84 **misconstrued**. Shakespeare uses this verb six times, and always accents it *miscon'strue*.
- 97 **whether**. The form is *where* in the Folio, also in l. 30 of the next scene, but *Whether* in l. 18. Evidently there were two pronunciations, like our *ever* and *e'er*.

- 101 **moe.** See the note to II, i, 72.
- 104 **Thasos**, an island in the Ægean, is printed *Tharsus* in the Folio.
- 105-106 **funerals . . . it.** Shakespeare uses this form here, and in one other case, with a singular meaning, as we use *nuptials*.
- 109 **'Tis three o'clock.** In ll. 60-64 the sun seems to be already setting. Probably the discrepancy arose from the fact that Shakespeare puts upon the same day the two battles of Philippi. These were really twenty days apart.

## ACT V. SCENE IV

- 28 **had rather.** See the note on I, ii, 172.

## ACT V. SCENE V

- 2 **the torch-light.** It is necessary to read Plutarch here to get the story; but the situation is made sufficiently clear for dramatic purposes.
- 4 **\*Sit thee down.** At first sight we feel either that *Sit* has been improperly used as a transitive, or that *thee* has been wrongly employed as a nominative; but *thee* may be defended as a reflexive dative, meaning something like "for thyself." See the note on *Fare thee well*, III, i, 151. Undoubtedly such phrases as this, in which the words seem to be incorrectly employed, helped to increase the confusion between *sit* and *set*, and also that between the case-forms of the pronouns, spoken of in the note to I, iii, 76.
- 23 **beat.** See note to II, i, 125.
- 56 **only.** With which word should *only* be taken?
- 62 **prefer me:** recommend me.
- 69 **save only he.** See the note on III, ii, 60.
- 72 **And common good.** Craik prints *Of common good*; but most editors follow the Folio, though the construction is loose.
- 73-74 **the elements So mix'd in him.** "The old physiological notion of the four humours which entered into the composition of man, their correspondence to the four elements, and the necessity of an equable mixture of them to produce a properly balanced temperament, was familiar to writers of Shakespeare's day" (Wright). See the note on II, i, 250.

## APPENDIX

### EXTRACTS FROM PLUTARCH

The following passages have been copied from the modernized text of Skeat, as given in his *Shakespeare's Plutarch*. The present editor has constantly been guided in selecting the portions of Plutarch which illustrate the play by the scholarly Clarendon Press edition of *Julius Cæsar*, edited by Wright; and nearly all the matter that is printed here is to be found either in the Preface or in the Notes of that edition. It has seemed best to print a few sentences of Plutarch in more than one place. The punctuation of Skeat, which reproduces that of the 1612 edition of North's *Plutarch*, has been departed from in some cases.

#### ACT I. SCENE I

1. *The Life of Julius Cæsar*, p. 91, in "Shakespeare's Plutarch," edited by W. W. Skeat.

But the triumph he [Cæsar] made into Rome for the same [his victory over the sons of Pompey] did as much offend the Romans and more, than anything that ever he had done before: because he had not overcome captains that were strangers, nor barbarous kings, but had destroyed the sons of the noblest man of Rome, whom fortune had overthrown. And because he had plucked up his race by the roots, men did not think it meet for him to triumph so for the calamities of his country, rejoicing at a thing for the which he had but one excuse to allege in his defence unto the gods and men, that he was compelled to do that he did.

2. *Life of Cæsar*, p. 96. After that, there were set up images of Cæsar in the city, with diadems upon their heads like kings. Those the two tribunes, Flavius and Marullus, went and pulled down, and furthermore, meeting with them that first saluted Cæsar as king, they committed them to prison.

#### ACT I. SCENE II

1. *Life of Cæsar*, p. 95. At that time the feast *Lupercalia* was celebrated, the which in old time men say was the feast of

shepherds or herdmen, and is much like unto the feast of the Lycæans in Arcadia. But howsoever it is, that day there are divers noblemen's sons, young men (and some of them magistrates themselves, that govern then), which run naked through the city, striking in sport them they meet in their way with leather thongs, hair and all on, to make them give place.

2. *Life of Cæsar*, p. 96. Antonius, who was Consul at that time, was one of them that ran this holy course.

3. *Life of Cæsar*, pp. 95, 96. And many noblewomen and gentlewomen also go of purpose to stand in their way, and do put forth their hands to be stricken, as scholars hold them out to their schoolmaster to be stricken with the ferula: persuading themselves that, being with child, they shall have good delivery; and so, being barren, that it will make them to conceive with child.

4. *The Life of Marcus Antonius*, p. 163. The Romans by chance celebrated the feast called Lupercalia, and Cæsar, being apparelled in his triumphing robe, was set in the Tribune where they used to make their orations to the people, and from thence did behold the sport of the runners. The manner of this running was thus. On that day there are many young men of noble house, and those specially that be chief officers for that year, who running naked up and down the city, anointed with the oil of olive, for pleasure do strike them they meet in their way with white leather thongs they have in their hands.

5. *Life of Cæsar*, p. 94. As Cicero the orator, when one said, "To-morrow the star *Lyra* will rise": "Yea," said he, "at the commandment of Cæsar"; as if men were compelled so to say and think by Cæsar's edict.

6. *Life of Cæsar*, p. 98. Furthermore there was a certain sooth-sayer that had given Cæsar warning long time afore, to take heed of the day of the Ides of March (which is the fifteenth of the month), for on that day he should be in great danger.

7. *The Life of Marcus Brutus*, p. 110. Now there were divers sorts of Prætorships in Rome, and it was looked for that Brutus or Cassius would make suit for the chiefest Prætorship, which they called the Prætorship of the city: because he that had that office was as a judge, to minister justice unto the citizens. Therefore they strove one against another: though some say, that there was some little grudge betwixt them for other matters before, and that this contention did set them further out, though they were allied together: for Cassius had married Junia, Brutus' sister. Others say that this contention betwixt them came by Cæsar himself, who secretly gave either of them both hope of his favour. So their suit for the Prætorship was so followed and laboured of either party, that one of them put another into suit of law. Brutus with his virtue and good name contended against many noble exploits in arms, which Cassius had done against the Parthians. So Cæsar, after he had heard both their objections, told his friends, with

whom he consulted about this matter, "Cassius' cause is the juster," said he, "but Brutus must be first preferred." Thus Brutus had the first Prætorship, and Cassius the second: who thanked not Cæsar so much for the Prætorship he had, as he was angry with him for that he had lost. But Brutus in many other things tasted of the benefit of Cæsar's favour in anything he requested.

8. *Life of Brutus*, pp. 112, 113. Therefore Cassius, considering this matter with himself, did first of all speak to Brutus, since they grew strange<sup>1</sup> together for<sup>2</sup> the suit they had for the prætorship. So when he was reconciled to him again, and that they had embraced one another, Cassius asked him if he were determined to be in the Senate-house the first day of the month of March, because he heard say that Cæsar's friends should move the council that day, that Cæsar should be called king by the Senate. Brutus answered him he would not be there. "But if we be sent for," said Cassius, "how then?" "For myself then," said Brutus, "I mean not to hold my peace, but to withstand it, and rather die than lose my liberty." Cassius being bold, and taking hold of this word: "Why," quoth he, "what Roman is he alive that will suffer thee to die for thy liberty? What? knowest thou not that thou art Brutus? Thinkest thou that they be cobblers, tapsters, or suchlike base mechanical people, that write these bills and scrolls which are found daily in thy prætor's chair, and not the noblest men and best citizens that do it? No; be thou well assured that of<sup>3</sup> other prætors they look for gifts, common distributions amongst the people, and for common plays, and to see fencers fight at the sharp,<sup>4</sup> to shew the people pastime: but at thy hands they specially require (as a due debt unto them) the taking away of the tyranny, being fully bent to suffer any extremity for thy sake, so that thou wilt shew thyself to be the man thou art taken for, and that they hope thou art."

9. *Life of Cæsar*, p. 86. The third danger was in the battle by the sea, that was fought by the tower of Phar<sup>5</sup>: where meaning to help his men that fought by sea, he leapt from the pier into a boat. Then the Egyptians made towards him with their oars on every side: but he, leaping into the sea, with great hazard saved himself by swimming. It is said, that then, holding divers books in his hand, he did never let them go, but kept them always upon his head above water, and swam with the other hand, notwithstanding that they shot marvellously at him, and was driven sometime to duck into the water: howbeit the boat was drowned presently.<sup>6</sup>

10. *Life of Cæsar*, p. 57. For, concerning the constitution of his body, he was lean, white, and soft-skinned, and often subject

<sup>1</sup> at enmity.

<sup>2</sup> because of.

<sup>3</sup> from.

<sup>4</sup> with sharp weapons.

<sup>5</sup> Pharos, lighthouse.

<sup>6</sup> soon.

to headache, and otherwhile to the falling sickness<sup>1</sup> (the which took him the first time, as it is reported, in Corduba, a city of Spain).

11. *Life of Brutus*, p. 105. Marcus Brutus came of that Junius Brutus, for whom the ancient Romans made his statue of brass to be set up in the Capitol, with the images of the kings, holding a naked sword in his hand: because he had valiantly put down the Tarquins from the kingdom of Rome.

12. *Life of Brutus*, p. 111. Now Cæsar, on the other side, did not trust him [Brutus] overmuch, nor was without tales brought unto him against him: howbeit he feared his great mind, authority, and friends. Yet, on the other side also, he trusted his good nature and fair conditions. For, intelligence being brought him one day, that Antonius and Dolabella did conspire against him: he answered "That these fat long-haired men made him not afraid, but the lean and whitely-faced fellows," meaning that by<sup>2</sup> Brutus and Cassius.

13. *Life of Cæsar*, p. 97. Cæsar also had Cassius in great jealousy, and suspected him much: whereupon he said on a time to his friends, "What will Cassius do, think ye? I like not his pale looks." Another time when Cæsar's friends complained unto him of Antonius and Dolabella, that they pretended<sup>3</sup> some mischief towards him: he answered them again, "As for those fat men and smooth-combed heads," quoth he, "I never reckon of them; but these pale-visaged and carrion-lean people, I fear them most," meaning Brutus and Cassius.

14. *Life of Antonius*, p. 163. For it is reported that Cæsar answered one that did accuse Antonius and Dolabella unto him for some matter of conspiracy: "Tush," said he, "they be not those fat fellows and fine combed men that I fear, but I mistrust rather these pale and lean men," meaning by<sup>4</sup> Brutus and Cassius, who afterwards conspired his death and slew him.

15. *Life of Brutus*, p. 106. So that his very enemies which wish him most hurt, because of his conspiracy against Julius Cæsar, if there were any noble attempt done in all this conspiracy, they refer it wholly unto Brutus; and all the cruel and violent acts unto Cassius, who was Brutus' familiar friend, but not so well given<sup>5</sup> and conditioned as he.

16. *Life of Antonius*, p. 161. In his [Antony's] house they did nothing but feast, dance, and mask: and himself passed away the time in hearing of foolish plays, and in marrying these players, tumblers, jesters, and such sort of people.

17. *Life of Cæsar*, p. 96. Cæsar sat to behold that sport upon the pulpit for orations, in a chain of gold, apparelled in triumphant manner. Antonius, who was Consul at that time, was one of them

<sup>1</sup> epilepsy.

<sup>2</sup> with respect to.

<sup>3</sup> plotted

<sup>4</sup> referring to.

<sup>5</sup> inclined.



that ran this holy course. So when he came into the market-place, the people made a lane for him to run at liberty, and he came to Cæsar, and presented him a diadem wreathed about with laurel. Whereupon there rose a certain cry of rejoicing, not very great, done only by a few appointed for the purpose. But when Cæsar refused the diadem, then all the people together made an outcry of joy. Then Antonius offering it him again, there was a second shout of joy, but yet of a few. But when Cæsar refused it again the second time, then all the whole people shouted. Cæsar having made this proof, found that the people did not like of it, and thereupon rose out of his chair, and commanded the crown to be carried unto Jupiter in the Capitol.

18. *Life of Antonius*, pp. 163, 164. Antonius being one among the rest that was to run, leaving the ancient ceremonies and old customs of that solemnity, he ran to the tribune where Cæsar was set, and carried a laurel crown in his hand, having a royal band or diadem wreathed about it, which in old time was the ancient mark and token of a king. When he was come to Cæsar, he made his fellow-runners with him lift him up, and so he did put his laurel crown upon his head, signifying thereby that he had deserved to be king. But Cæsar, making as though he refused it, turned away his head. The people were so rejoiced at it that they all clapped their hands for joy. Antonius again did put it on his head: Cæsar again refused it; and thus they were striving off and on a great while together. As oft as Antonius did put this laurel crown unto him, a few of his followers rejoiced at it: and as oft also as Cæsar refused it, all the people together clapped their hands. And this was a wonderful thing, that they suffered all things subjects should do by commandment of their kings: and yet they could not abide the name of a king, detesting it as the utter destruction of their liberty. Cæsar, in a rage, arose out of his seat, and plucking down the collar of his gown from his neck, he shewed it naked, bidding any man strike off his head that would. This laurel crown was afterwards put upon the head of one of Cæsar's statues or images, the which one of the tribunes plucked off. The people liked his doing therein so well, that they waited on him home to his house, with great clapping of hands. Howbeit Cæsar did turn them out of their offices for it.

19. *Life of Cæsar*, p. 89. For as he did set his men in battle ray,<sup>1</sup> the falling sickness<sup>2</sup> took him, whereunto he was given; and therefore feeling it coming, before he was overcome withal, he was carried into a castle not far from thence where the battle was fought, and there took his rest till the extremity of his disease had left him.

20. In the accounts of Cæsar's death given under Act III, Scene i, it will be noticed that Casca after striking Cæsar "cried

<sup>1</sup> array.

<sup>2</sup> epilepsy.

in Greek, and called his brother to help him" (*Life of Brutus*, p. 119). How then shall we explain Casca's apparent ignorance of Greek in I, ii, 276-281? It is not made evident in the play that Casca knew Greek.

21. *Life of Brutus*, p. 112. Now when Cassius felt his friends, and did stir them up against Cæsar: they all agreed and promised to take part with him, so Brutus were the chief of their conspiracy. For they told him that so high an enterprise and attempt as that, did not so much require men of manhood and courage to draw their swords, as it stood them upon<sup>1</sup> to have a man of such estimation as Brutus, to make every man boldly think, that by his only presence<sup>2</sup> the fact<sup>3</sup> were holy and just.

## ACT I. SCENE III

1. *Life of Cæsar*, p. 97. Certainly destiny may easier be foreseen than avoided, considering the strange and wonderful signs that were said to be seen before Cæsar's death. For, touching the fires in the element,<sup>4</sup> and spirits running up and down in the night, and also the solitary birds to be seen at noondays sitting in the great market-place, are not all these signs perhaps worth the noting, in such a wonderful chance as happened? But Strabo the philosopher writeth, that divers men were seen going up and down in fire: and furthermore, that there was a slave of the soldiers that did cast a marvellous burning flame out of his hand, insomuch as they that saw it thought he had been burnt; but when the fire was out, it was found he had no hurt.

2. *Life of Cæsar*, p. 99. [Decius Brutus], fearing that if Cæsar did adjourn the session that day, the conspiracy would be betrayed, laughed at the soothsayers, and reproved Cæsar, saying, "that he gave the Senate occasion to mislike with him, and that they might think he mocked them, considering that by his commandment they were assembled, and that they were ready willingly to grant him all things, and to proclaim him king of all his provinces of the Empire of Rome out of Italy, and that he should wear his diadem in all other places both by sea and land."

3. *Life of Brutus*, p. 116. Furthermore they thought also, that the appointment of the place where the council should be kept was chosen of purpose by divine providence, and made all for them. For it was one of the porches about the theatre, in the which there was a certain place full of seats for men to sit in; where also was set up the image of Pompey, which the city had made and consecrated in honor of him, when he did beautify that part of the city with the theatre he built, with divers porches about it.

4. *Life of Brutus*, p. 112. But for Brutus, his friends and

<sup>1</sup> behoooved them.

<sup>2</sup> his presence alone.

<sup>3</sup> deed.

<sup>4</sup> sky.

countrymen, both by divers procurements and sundry rumours of the city, and by many bills<sup>1</sup> also, did openly call and procure him to do that he did. For under the image of his ancestor Junius Brutus (that drove the kings out of Rome), they wrote: "O, that it pleased the gods thou wert now alive, Brutus!" and again, "that thou wert here among us now!" His tribunal or chair, where he gave audience during the time he was Prætor, were full of such bills: "Brutus, thou art asleep, and art not Brutus indeed."

## ACT II. SCENE I

1. *Life of Brutus*, pp. 113-116. After that time they began to feel all their acquaintance whom they trusted, and laid their heads together, consulting upon it, and did not only pick out their friends, but all those also whom they thought stout enough to attempt any desperate matter, and that were not afraid to lose their lives. For this cause they durst not acquaint Cicero with their conspiracy, although he was a man whom they loved dearly, and trusted best: for they were afraid that he being a coward by nature, and age also having increased his fear, he would quite turn and alter all their purpose, and quench the heat of their enterprise (the which specially required hot and earnest execution), seeking by persuasion to bring all things to such safety, as there should be no peril. Brutus also did let other of his friends alone, as Statilius Epicurean, and Faonius, that made profession to follow Marcus Cato: because that, having cast out words afar off, disputing together in philosophy to feel their minds, Faonius answered, "that civil war was worse than tyrannical government usurped against the law." And Statilius told him also, "that it were an unwise part for him to put his life in danger, for a sort of ignorant fools and asses." Labeo was present at this talk, and maintained the contrary against them both. But Brutus held his peace, as though it had been a doubtful matter, and a hard thing to have been decided. But afterwards, being out of their company, he made Labeo privy to his intent; who very readily offered himself to make one. And they thought good also to bring in another Brutus to join with him, surnamed Albinus: who was no man of his hands<sup>2</sup> himself, but because he was able to bring good force of a great number of slaves, and fencers at the sharp, whom he kept to shew the people pastime with their fighting, besides also that Cæsar had some trust in him. Cassius and Labeo told Brutus Albinus of it at the first, but he made them no answer. But when he had spoken with Brutus himself alone, and that Brutus had told him he was the chief ringleader of all this conspiracy, then he willingly promised him the best aid he could. Furthermore, the only<sup>3</sup> name and great calling of Brutus did bring on the most of them to give

<sup>1</sup> scrolls.

<sup>2</sup> no great fighter.

<sup>3</sup> mere.

consent to this conspiracy: who having never taken oaths together, nor taken or given any caution or assurance, nor binding themselves one to another by any religious oaths, they all kept the matter so secret to themselves, and could so cunningly handle it, that notwithstanding the gods did reveal it by manifest signs and tokens from above, and by predictions of sacrifices, yet all this would not be believed. Now Brutus, who knew very well that for his sake all the noblest, valiantest, and most courageous men of Rome did venture their lives, weighing with himself the greatness of the danger: when he was out of his house, he did so frame and fashion his countenance and looks that no man could discern he had anything to trouble his mind. But when night came that he was in his own house, then he was clean changed: for either care did wake him against his will when he would have slept, or else oftentimes of himself he fell into such deep thoughts of this enterprise, casting in his mind all the dangers that might happen: that his wife, lying by him, found that there was some marvellous great matter that troubled his mind, not being wont to be in that taking,<sup>1</sup> and that he could not well determine with himself.

His wife Porcia (as we have told you before) was the daughter of Cato, whom Brutus married being his cousin, not a maiden, but a young widow, after the death of her first husband Bibulus, by whom she had also a young son called Bibulus, who afterwards wrote a book of the acts and gests<sup>2</sup> of Brutus, extant at this present day. This young lady, being excellently well seen<sup>3</sup> in philosophy, loving her husband well, and being of a noble courage, as she was also wise: because she would not ask her husband what he ailed before she had made some proof by<sup>4</sup> herself: she took a little razor, such as barbers occupy<sup>5</sup> to pare men's nails, and, causing her maids and women to go out of her chamber, gave herself a great gash withal in her thigh, that she was straight all of a gore blood<sup>6</sup>: and incontinently<sup>7</sup> after a vehement fever took her, by reason of the pain of her wound. Then perceiving her husband was marvellously out of quiet, and that he could take no rest, even in her greatest pain of all she spake in this sort unto him: "I being, O Brutus," said she, "the daughter of Cato, was married unto thee; not to be thy bed-fellow and companion in bed and at board only, like a harlot, but to be partaker also with thee of thy good and evil fortune. Now for thyself, I can find no cause of fault in thee touching our match: but for my part, how may I shew my duty towards thee and how much I would do for thy sake, if I cannot constantly<sup>8</sup> bear a secret mischance or grief with thee, which requireth secrecy and fidelity? I confess that a woman's wit commonly is too weak to keep a secret safely: but yet, Brutus, good education and the company of virtuous men have some power to

<sup>1</sup> state.<sup>2</sup> doings.<sup>3</sup> well versed.<sup>4</sup> of.<sup>5</sup> use.<sup>6</sup> covered with gore.<sup>7</sup> immediately.<sup>8</sup> with constancy.

reform the defect of nature. And for myself, I have this benefit moreover, that I am the daughter of Cato, and wife of Brutus. This notwithstanding, I did not trust to any of these things before, until that now I have found by experience that no pain or grief whatsoever can overcome me." With those words she shewed him her wound on her thigh, and told him what she had done to prove herself. Brutus was amazed to hear what she said unto him, and lifting up his hands to heaven, he besought the gods to give him the grace he might bring his enterprise to so good pass,<sup>1</sup> that he might be found a husband worthy of so noble a wife as Porcia: so he then did comfort her the best he could.

2. *Life of Brutus*, p. 113. [Cassius is speaking to Brutus.] "But at thy hands they specially require (as a due debt unto them) the taking away of the tyranny, being fully bent to suffer any extremity for thy sake, so that thou wilt shew thyself to be the man thou art taken for, and that they hope thou art."

3. *Life of Antonius*, p. 164. [In Plutarch this extract follows what is here printed as No. 18 under Act I, Sc. ii.] This was a good encouragement for Brutus and Cassius to conspire his death, who fell into a consort<sup>2</sup> with their trustiest friends, to execute their enterprise, but yet stood doubtful whether they should make Antonius privy to it or not. All the rest liked of<sup>3</sup> it, saving Trebonius only. He told them that, when they rode to meet Cæsar at his return out of Spain, Antonius and he always keeping company, and lying together by the way, he felt his mind afar off: but Antonius, finding his meaning, would hearken no more unto it, and yet notwithstanding never made Cæsar acquainted with this talk, but had faithfully kept it to himself. After that, they consulted whether they should kill Antonius with Cæsar. But Brutus would in no wise consent to it, saying, that venturing on such an enterprise as that, for the maintenance of law and justice, it ought to be clear from all villainy. Yet they, fearing Antonius' power, and the authority of his office, appointed certain of the conspiracy, that when Cæsar were gone into the senate, and while others should execute their enterprise, they should keep Antonius in a talk out of the senate-house.

4. *Life of Brutus*, pp. 118, 120. All the conspirators but Brutus, determining upon this matter, thought it good also to kill Antonius, because he was a wicked man, and that in nature favoured tyranny: besides also for that he was in great estimation with soldiers, having been conversant of long time amongst them: and especially having a mind bent to great enterprises, he was also of great authority at that time, being Consul with Cæsar. But Brutus would not agree to it. First, for that he said it was not honest:<sup>4</sup> secondly, because he told them there was hope of change

<sup>1</sup> success.

<sup>2</sup> conspiracy.

<sup>3</sup> approved of.

<sup>4</sup> honourable.

in him. For he did not mistrust but that Antonius, being a noble-minded and courageous man, (when he should know that Cæsar was dead), would willingly help his country to recover her liberty, having them an example unto him to follow their courage and virtue. So Brutus by this means saved Antonius' life, who at that present time disguised himself and stole away.

5. *Life of Antonius*, p. 161. And on the other side, the noblemen (as Cicero saith) did not only dislike him, but also hate him for his naughty life: for they did abhor his banquets and drunken feasts he made at unseasonable times, and his extreme wasteful expenses upon vain light huswives; and then in the daytime he would sleep or walk out his drunkenness, thinking to wear away the fume of the abundance of wine which he had taken over night.

6. *Life of Brutus*, p. 113. Now amongst Pompey's friends, there was one called Caius Ligarius, who had been accused unto Cæsar for taking part with Pompey, and Cæsar discharged<sup>1</sup> him. But Ligarius thanked not Cæsar so much for his discharge,<sup>2</sup> as he was offended with him for that he was brought in danger by his tyrannical power; and therefore in his heart he was always his mortal enemy, and was besides very familiar with Brutus, who went to see him being sick in his bed, and said unto him: "Ligarius, in what a time art thou sick?" Ligarius, rising up in his bed, and taking him by the right hand, said unto him: "Brutus," said he, "if thou hast any great enterprise in hand worthy of thyself, I am whole."

## ACT II. SCENE II

1. *Life of Cæsar*, pp. 97-99. Cæsar self<sup>3</sup> also doing sacrifice unto the gods, found that one of the beasts which was sacrificed had no heart: and that was a strange thing in nature, how a beast could live without a heart. . . . Then going to bed the same night, as his manner was, and lying with his wife Calpurnia, all the windows and doors of his chamber flying open, the noise awoke him, and made him afraid when he saw such light: but more, when he heard his wife Calpurnia, being fast asleep, weep and sigh, and put forth many fumbling<sup>4</sup> lamentable speeches: for she dreamed that Cæsar was slain, and that she had him in her arms. Others also do deny that she had any such dream, as, amongst other, Titus Livius writeth that it was in this sort: the Senate having set upon the top of Cæsar's house, for an ornament and setting forth<sup>5</sup> of the same, a certain pinnacle, Calpurnia dreamed that she saw it broken down, and that she thought she lamented and wept for it. Insomuch, that Cæsar rising in the morning, she prayed him, if it were possible, not to go out of the doors that day, but to adjourn the session of the Senate until another day. And if that he made

<sup>1</sup> acquitted.<sup>2</sup> acquittal.<sup>3</sup> himself.<sup>4</sup> rambling.<sup>5</sup> decoration.

no reckoning of her dream, yet that he would search further of the soothsayers by their sacrifices, to know what should happen him that day. Thereby it seemed that Cæsar likewise did fear or suspect somewhat, because his wife Calpurnia, until that time, was never given to any fear and superstition: and that then he saw her so troubled in mind with this dream she had. But much more afterwards, when the soothsayers, having sacrificed many beasts one after another, told him that none did like<sup>1</sup> them: then he determined to send Antonius to adjourn the session of the Senate.

But in the meantime came Decius Brutus, surnamed Albinus, in whom Cæsar put such confidence, that in his last will and testament he had appointed him to be his next heir, and yet was of the conspiracy with Cassius and Brutus: he, fearing that if Cæsar did adjourn the session that day, the conspiracy would be betrayed, laughed at the soothsayers, and reproved Cæsar, saying, "that he gave the Senate occasion to dislike with him, and that they might think he mocked them, considering that by his commandment they were assembled, and that they were ready willingly to grant him all things, and to proclaim him king of all his provinces of the Empire of Rome out of Italy, and that he should wear his diadem in all other places both by sea and land. And furthermore, that if any man should tell them from him they should depart for that present time, and return again when Calpurnia should have better dreams, what would his enemies and ill-willers say, and how could they like of<sup>2</sup> his friends' words? And who could persuade them otherwise, but that they would think his dominion a slavery unto them and tyrannical in himself? And yet, if it be so," said he, "that you utterly dislike<sup>3</sup> of this day, it is better that you go yourself in person, and, saluting the Senate, to dismiss them till another time." Therewithal he took Cæsar by the hand and brought him out of his house.

2. *Life of Cæsar*, p. 92. When some of his friends did counsel him to have a guard for the safety of his person, and some also did offer themselves to serve him, he would never consent to it, but said: "It was better to die once, than always to be afraid of death."

### ACT II. SCENE III

1. See the opening portion of Extract No. 2, under Act III, Scene i, concerning Artemidorus.

### ACT II. SCENE IV

1. *Life of Brutus*, p. 117. Now in the meantime, there came one of Brutus' men post-haste unto him, and told him his wife was

<sup>1</sup> satisfy.

<sup>2</sup> approve.

<sup>3</sup> disapprove.

a-dying. For Porcia, being very careful<sup>1</sup> and pensive for that which was to come, and being too weak to away with<sup>2</sup> so great and inward grief of mind, she could hardly keep within, but was frightened with every little noise and cry she heard, as those that are taken and possessed with the fury of the Bacchantes; asking every man that came from the market-place what Brutus did, and still<sup>3</sup> sent messenger after messenger, to know what news. At length Cæsar's coming being prolonged (as you have heard), Porcia's weakness was not able to hold out any longer, and thereupon she suddenly swooned,<sup>4</sup> that she had no leisure to go to her chamber, but was taken in the midst of her house, where her speech and senses failed her. Howbeit she soon came to herself again, and so was laid in her bed, and attended by her women. When Brutus heard these news, it grieved him, as it is to be presupposed: yet he left not off the care of his country and commonwealth, neither went home to his house for any news he heard.

## ACT III. SCENE I

1. *Life of Cæsar*, p. 98. [This extract follows immediately after No. 6 under Act I, Scene ii.] That day being come, Cæsar going unto the Senate-house, and speaking merrily unto the soothsayer, told him, "The Ides of March be come." "So they be," softly answered the soothsayer, "but yet are they not past."

2. *Life of Cæsar*, pp. 99-101. Cæsar was not gone far from his house, but a bondman, a stranger, did what he could to speak with him: and when he saw he was put back by the great press and multitude of people that followed him, he went straight into his house, and put himself into Calpurnia's hands to be kept till Cæsar came back again, telling her that he had greater matters to impart unto him. And one Artemidorus also, born in the isle of Gnidos, a doctor of rhetoric in the Greek tongue, who by means of his profession was very familiar with certain of Brutus' confederates, and therefore knew the most part of all their practices<sup>5</sup> against Cæsar, came and brought him a little bill,<sup>6</sup> written with his own hand, of all that he meant to tell him. He, marking how Cæsar received all the supplications that were offered him, and that he gave them straight<sup>7</sup> to his men that were about him, pressed nearer to him, and said: "Cæsar, read this memorial to yourself, and that quickly, for they be matters of great weight, and touch you nearly." Cæsar took it of him, but could never read it, though he many times attempted it, for the number of people that did salute him: but holding it still in his hand, keeping it to himself, went on withal into the Senate-house. Howbeit others are of opinion, that it was some man else that gave him that memorial, and not Artemidorus,

<sup>1</sup> anxious.<sup>2</sup> endure.<sup>3</sup> constantly.<sup>4</sup> swooned.<sup>5</sup> plots.<sup>6</sup> scroll.<sup>7</sup> at once.



who did what he could all the way as he went to give it to Cæsar, but he was always repulsed by the people. For these things, they may seem to come by chance; but the place where the murder was prepared, and where the Senate were assembled, and where also there stood up an image of Pompey dedicated by himself amongst other ornaments which he gave unto the theatre, all these were manifest proofs, that it was the ordinance of some god that made this treason to be executed, specially in that very place. It is also reported, that Cassius (though otherwise he did favour the doctrine of Epicurus) beholding the image of Pompey, before they entered into the action of their traitorous enterprise, he did softly call upon it to aid him: but the instant danger of the present time, taking away his former reason, did suddenly put him into a furious passion, and made him like a man half besides<sup>1</sup> himself. Now Antonius, that was a faithful friend to Cæsar, and a valiant man besides of his hands, him Decius Brutus Albinus entertained out of the Senate-house, having begun a long tale of set purpose. So Cæsar coming into the house, all the Senate stood up on their feet to do him honour. Then part of Brutus' company and confederates stood round about Cæsar's chair, and part of them also came towards him, as though they made suit with Metellus Cimper, to call home his brother again from banishment; and thus prosecuting still their suit, they followed Cæsar till he was set in his chair. Who denying their petitions, and being offended with them one after another, because the more they were denied the more they pressed upon him and were the earnestest with him, Metellus at length, taking his gown with both his hands, pulled it over his neck, which was the sign given the confederates to set upon him. Then Casca, behind him, strake<sup>2</sup> him in the neck with his sword; howbeit the wound was not great nor mortal, because it seemed the fear of such a devilish attempt did amaze him and take his strength from him, that he killed him not at the first blow. But Cæsar, turning straight unto him, caught hold of his sword and held it hard; and they both cried out, Cæsar in Latin: "O vile traitor Casca, what doest thou?" and Casca, in Greek, to his brother: "Brother, help me." At the beginning of this stir, they that were present, not knowing of the conspiracy, were so amazed with the horrible sight they saw, they had no power to fly, neither to help him, nor so much as once to make an outcry. They on the other side that had conspired his death compassed him in on every side with their swords drawn in their hands, that Cæsar turned him nowhere but he was stricken at by some, and still had naked swords in his face, and was haggled and mangled among them, as a wild beast taken of hunters. For it was agreed among them that every man should give him a wound, because all their parts should be in this murder: and then Brutus himself gave him one wound about his

<sup>1</sup> beside.<sup>2</sup> struck.

privities. Men report also, that Cæsar did still defend himself against the rest, running every way with his body: but when he saw Brutus with his sword drawn in his hand, then he pulled his gown over his head, and made no more resistance, and was driven either casually or purposely, by the counsel of the conspirators, against the base whereupon Pompey's image stood, which ran all of a gore-blood till he was slain. Thus it seemed that the image took just revenge of Pompey's enemy, being thrown down on the ground at his feet, and yielding up the ghost there, for the number of wounds he had upon him. For it is reported, that he had three and twenty wounds upon his body: and divers of the conspirators did hurt themselves, striking one body with so many blows.

3. *Life of Brutus*, pp. 116-120. Now a day being appointed for the meeting of the Senate, at what time they hoped Cæsar would not fail to come, the conspirators determined then to put their enterprise in execution, because they might meet safely at that time without suspicion; and the rather, for that all the noblest and chiefest men of the city would be there: who, when they should see such a great matter executed, would every man set to their hands, for the defence of their liberty. Furthermore they thought also, that the appointment of the place where the council should be kept was chosen of purpose by divine providence, and made all for them. For it was one of the porches about the theatre, in the which there was a certain place full of seats for men to sit in; where also was set up the image of Pompey, which the city had made and consecrated in honour of him, when he did beautify that part of the city with the theatre he built, with divers porches about it. In this place was the assembly of the Senate appointed to be, just on the fifteenth day of the month March, which the Romans called *Idus Martias*: so that it seemed some god of purpose had brought Cæsar thither to be slain, for revenge of Pompey's death. So when the day was come, Brutus went out of his house with a dagger by his side under his long gown, that nobody saw nor knew but his wife only. The other conspirators were all assembled at Cassius' house, to bring his son into the market-place, who on that day did put on the man's gown, called *toga virilis*; and from thence they came all in a troop together unto Pompey's porch, looking<sup>1</sup> that Cæsar would straight come thither. But here is to be noted the wonderful assured constancy of these conspirators, in so dangerous and weighty an enterprise as they had undertaken. For many of them being prætors, by reason of their office (whose duty is to minister justice to everybody) did not only with great quietness and courtesy hear them that spake unto them, or that pleaded matters before them, and gave them attentive ear as if they had no other matter in their heads: but moreover they gave just sentence, and carefully despatched the causes before them. So

<sup>1</sup> expecting.

there was one among them, who, being condemned in a certain sum of money, refused to pay it, and cried out that he did appeal unto Cæsar. Then Brutus, casting his eyes upon the conspirators, said: "Cæsar shall not let<sup>1</sup> me to see the law executed." Notwithstanding this, by chance there fell out many misfortunes unto them, which was enough to have marred the enterprise. The first and chiefest was Cæsar's long tarrying, who came very late to the Senate: for, because the signs of the sacrifices appeared unlucky, his wife Calphurnia kept him at home, and the soothsayers bade him beware he went not abroad. The second cause was, when one came unto Casca being a conspirator, and taking him by the hand, said unto him: "O Casca, thou kepest it close from me, but Brutus hath told me all." Casca being amazed at it, the other went on with his tale, and said: "Why, how now, how cometh it to pass thou art thus rich, that thou dost sue to be Ædilis?" Thus Casca being deceived by the other's doubtful words, he told them it was a thousand to one, he blabbed not out all the conspiracy. Another Senator, called Popilius Læna, after he had saluted Brutus and Cassius more friendly than he was wont to do, he rounded<sup>2</sup> softly in their ears, and told them: "I pray the gods you may go through with that you have taken in hand; but withal, despatch, I reade<sup>3</sup> you, for your enterprise is bewrayed.<sup>4</sup>" When he had said, he presently<sup>5</sup> departed from them, and left them both afraid that their conspiracy would out. . . . Now it was reported that Cæsar was coming in his litter: for he determined not to stay in the Senate all that day (because he was afraid of the unlucky signs of the sacrifices) but to adjourn matters of importance unto the next session and council holden, feigning himself not to be well at ease. When Cæsar came out of his litter, Popilius Læna (that had talked before with Brutus and Cassius, and had prayed the gods they might bring this enterprise to pass) went unto Cæsar, and kept him a long time with a talk. Cæsar gave good ear unto him: wherefore the conspirators (if so they should be called), not hearing what he said to Cæsar, but conjecturing by that he had told them a little before that his talk was none other but the very discovery of their conspiracy, they were afraid every man of them; and, one looking in another's face, it was easy to see that they all were of a mind, that it was no tarrying for them till they were apprehended, but rather that they should kill themselves with their own hands. And when Cassius and certain other<sup>6</sup> clapped their hands on their swords under their gowns to draw them, Brutus, marking the countenance and gesture of Læna, and considering that he did use himself rather like an humble and earnest suitor than like an accuser, he said nothing to his companion (because there were many amongst them that were not of the con-

<sup>1</sup> hinder.<sup>2</sup> whispered.<sup>3</sup> advise.<sup>4</sup> betrayed.<sup>5</sup> immediately.<sup>6</sup> others.

spiracy), but with a pleasant countenance encouraged Cassius. And immediately after Læna went from Cæsar, and kissed his hand; which shewed plainly that it was for some matter concerning himself that he had held him so long in talk. Now all the Senators being entered first into this place or chapter-house where the council should be kept, all the other conspirators straight stood about Cæsar's chair, as if they had had something to say unto him. And some say that Cassius, casting his eyes upon Pompey's image, made his prayer unto it, as if it had been alive.

Trebonius on the other side drew Antonius aside as he came into the house where the Senate sat, and held him with a long talk without. When Cæsar was come into the house, all the Senate rose to honour him at his coming in. So when he was set, the conspirators flocked about him, and amongst them they presented one Tullius Cimber, who made humble suit for the calling home again of his brother that was banished. They all made as though they were intercessors for him, and took Cæsar by the hands, and kissed his head and breast. Cæsar at the first simply refused their kindness and entreaties; but afterwards, perceiving they still pressed on him, he violently thrust them from him. Then Cimber with both his hands plucked Cæsar's gown over his shoulders, and Casca, that stood behind him, drew his dagger first and strake Cæsar upon the shoulder, but gave him no great wound. Cæsar, feeling himself hurt, took him straight by the hand he held his dagger in, and cried out in Latin: "O traitor Casca, what dost thou?" Casca, on the other side, cried in Greek, and called his brother to help him. So divers running on a heap together to fly upon Cæsar, he, looking about him to have fled, saw Brutus with a sword drawn in his hand ready to strike at him: then he let Casca's hand go, and casting his gown over his face, suffered every man to strike at him that would. Then the conspirators thronging one upon another, because every man was desirous to have a cut at him, so many swords and daggers lighting upon one body, one of them hurt another, and among them Brutus caught a blow on his hand, because he would make one in murdering of him, and all the rest also were every man of them bloodied.

Cæsar being slain in this manner, Brutus, standing in the midst of the house, would have spoken, and stayed the other Senators that were not of the conspiracy, to have told them the reason why they had done this fact.<sup>1</sup> But they, as men both afraid and amazed, fled one upon another's neck in haste to get out at the door, and no man followed them. For it was set down and agreed between them, that they should kill no man but Cæsar only, and should intreat all the rest to look to defend their liberty. . . . Brutus and his consorts, having their swords bloody in their hands, went straight to the Capitol, persuading the Romans as they went to

<sup>1</sup> deed.

take their liberty again. Now at the first time, when the murder was newly done, there were sudden outcries of people that ran up and down the city, the which indeed did the more increase the fear and tumult. But when they saw they slew no man, neither did spoil or make havoc of anything, then certain of the Senators and many of the people, emboldening themselves, went to the Capitol unto them.

4. *Life of Cæsar*, p. 101. When Cæsar was slain, the Senate (though Brutus stood in the midst amongst them, as though he would have said something touching this fact<sup>1</sup>) presently ran out of the house, and flying, filled all the city with marvellous fear and tumult.

5. *Life of Brutus*, p. 123. But when Julius Cæsar, his adopted father, was slain, he [Octavius] was in the city of Appollonia (where he studied), tarrying for him, because he was determined to make war with the Parthians: but when he heard the news of his death, he returned again to Rome.

### ACT III. SCENE II

1. *Life of Brutus*, p. 107. He was properly<sup>2</sup> learned in the Latin tongue, and was able to make long discourse in it: beside that he could also plead very well in Latin. But for the Greek tongue, they do note in some of his epistles, that he counterfeited that brief compendious manner of speech of the Lacedæmonians. As, when the war was begun, he wrote unto the Pergamenians in this sort: "I understand you have given Dolabella money: if you have done it willingly, you confess you have offended me; if against your wills, shew it then by giving me willingly." Another time again unto the Samians: "Your councils be long, your doings be slow, consider the end." And in another Epistle he wrote unto<sup>3</sup> the Patarians: "The Xanthians, despising my goodwill, have made their country a grave of despair; and the Patarians, that put themselves into my protection, have lost no jot of their liberty: and therefore, whilst you have liberty, either choose the judgment of the Patarians, or the fortune of the Xanthians." These were Brutus' manner of letters, which were honoured for their briefness.

2. *Life of Cæsar*, p. 102. The next morning, Brutus and his confederates came into the market-place to speak unto the people, who gave them such audience, that it seemed they neither greatly reproved nor allowed<sup>4</sup> the fact<sup>5</sup>: for by their great silence they shewed that they were sorry for Cæsar's death, and also that they did reverence Brutus. Now the Senate granted general pardon for all that was past; and, to pacify every man, ordained besides, that

<sup>1</sup> deed.

<sup>2</sup> well.

<sup>3</sup> This is a mistake of North. It should read, "concerning the Patarians."

<sup>4</sup> approved of.

<sup>5</sup> act.

Cæsar's funerals should be honoured as a god, and established all things that he had done, and gave certain provinces also and convenient honours unto Brutus and his confederates, whereby every man thought all things were brought to good peace and quietness again. But when they had opened Cæsar's testament,<sup>1</sup> and found a liberal legacy of money bequeathed unto every citizen of Rome, and that they saw his body (which was brought into the market-place) all bemangled with gashes of swords, then there was no order to keep the multitude and common people quiet, but they plucked up forms, tables, and stools, and laid them all about the body, and setting them afire, burnt the corse. Then when the fire was well kindled, they took the firebrands, and went unto their houses that had slain Cæsar, to set them afire. Other also ran up and down the city to see if they could meet with any of them, to cut them in pieces: howbeit they could meet with never a man of them, because they had locked themselves up safely in their houses.

3. *Life of Brutus*, pp. 120-122. There, a great number of men being assembled together one after another, Brutus made an oration unto them, to win the favour of the people, and to justify that they had done. All those that were by said they had done well, and cried unto them that they should boldly come down from the Capitol: whereupon Brutus and his companions came boldly down into the market-place. The rest followed in troupe,<sup>2</sup> but Brutus went foremost, very honourably compassed in round about with the noblest men of the city, which brought him from the Capitol, through the market-place, to the pulpit for orations. When the people saw him in the pulpit, although they were a multitude of rakehels<sup>3</sup> of all sorts, and had a good will to make some stir; yet, being ashamed to do it, for the reverence they bare unto Brutus, they kept silence to hear what he would say. When Brutus began to speak, they gave him quiet audience: howbeit, immediately after, they shewed that they were not all contented with the murder. For when another, called Cinna, would have spoken, and began to accuse Cæsar, they fell into a great uproar among them, and marvellously reviled him; insomuch that the conspirators returned again into the Capitol. There Brutus, being afraid to be besieged, sent back again the noblemen that came thither with him, thinking it no reason that they, which were no partakers of the murder, should be partakers of the danger. Then the next morning, the Senate being assembled, and holden within the temple of the goddess Tellus, to wit, the Earth: and Antonius, Plancus, and Cicero, having made a motion to the Senate in that assembly that they should take an order to pardon and forget all that was past, and to establish friendship and peace again: it was decreed, that they should not only be pardoned, but

<sup>1</sup> will.<sup>2</sup> a troop.<sup>3</sup> turbulent men.

also that the Consuls should refer it to the Senate, what honours should be appointed unto them. This being agreed upon, the Senate brake up; and Antonius the Consul, to put them in heart that were in the Capitol, sent them his son for a pledge. Upon this assurance, Brutus and his companions came down from the Capitol, where every man saluted and embraced each other; among the which Antonius himself did bid<sup>1</sup> Cassius to supper to him, and Lepidus also bade Brutus; and so one bade another, as they had friendship and acquaintance together.

The next day following, the Senate, being called again to council, did first of all commend Antonius, for that he had wisely stayed and quenched the beginning of a civil war: then they also gave Brutus and his consorts great praises; and lastly they appointed them several governments of Provinces. For unto Brutus they appointed Creta; Africa unto Cassius; Asia unto Trebonius; Bithynia unto Cimber; and unto the other, Decius Brutus Albinus, Gaul on this side of the Alps. When this was done, they came to talk of Cæsar's will and testament and of his funerals and tomb. Then Antonius, thinking good his testament should be read openly, and also that his body should be honourably buried, and not in hugger-mugger,<sup>2</sup> lest the people might thereby take occasion to be worse offended if they did otherwise: Cassius stoutly spake against it. But Brutus went with the motion, and agreed unto it; wherein it seemeth he committed a second fault. For the first fault he did, was when he would not consent to his fellow-conspirators, that Antonius should be slain; and therefore he was justly accused, that thereby he had saved and strengthened a strong and grievous enemy of their conspiracy. The second fault was, when he agreed that Cæsar's funerals should be as Antonius would have them, the which indeed marred all. For first of all, when Cæsar's testament was openly read among them, whereby it appeared that he bequeathed unto every citizen of Rome 75 drachmas a man; and that he left his gardens and arbours unto the people, which he had on this side of the river Tiber, in the place where now the temple of Fortune is built: the people then loved him, and were marvellous sorry for him. Afterwards, when Cæsar's body was brought into the market-place, Antonius making his funeral oration in praise of the dead, according to the ancient custom of Rome, and perceiving that his words moved the common people to compassion, he framed his eloquence to make their hearts yearn the more; and taking Cæsar's gown all bloody in his hand, he laid it open to the sight of them all, shewing what a number of cuts and holes it had upon it. Therewithal the people fell presently into such a rage and mutiny, that there was no more order kept amongst the common people. For some of them cried out, "Kill the murtherers": others plucked up forms, tables,

<sup>1</sup> *invite.*

<sup>2</sup> *in secrecy.*

and stalls about the market-place, as they had done before at the funerals of Clodius, and having laid them all on a heap together, they set them on fire, and thereupon did put the body of Cæsar, and burnt it in the mids<sup>1</sup> of the most holy places. And furthermore, when the fire was thoroughly<sup>2</sup> kindled, some here, some there, took burning firebrands, and ran with them to the murtherers' houses that killed him, to set them on fire. Howbeit the conspirators, forseeing the danger before, had wisely provided for themselves and fled.

4. *Life of Antonius*, p. 165. And therefore, when Cæsar's body was brought to the place where it should be buried, he made a funeral oration in commendation of Cæsar, according to the ancient custom of praising noble men at their funerals. When he saw that the people were very glad and desirous also to hear Cæsar spoken of, and his praises uttered, he mingled his oration with lamentable words; and by amplifying of matters did greatly move their hearts and affections unto pity and compassion. In fine,<sup>3</sup> to conclude his oration, he unfolded before the whole assembly the bloody garments of the dead, thrust through in many places with their swords, and called the malefactors cruel and cursed murtherers. With these words he put the people into such a fury, that they presently<sup>4</sup> took Cæsar's body, and burnt it in the market-place, with such tables and forms as they could get together. Then when the fire was kindled, they took fire brands, and ran to the murtherers' houses to set them on fire, and to make them come out to fight. Brutus therefore and his accomplices, for safety of their persons, were driven to fly the city.

5. *Life of Cæsar*, pp. 60, 61. He [Cæsar] led his army against the Nervians, the stoutest warriors of all the Belgæ. They, dwelling in the wood country, had conveyed their wives, children, and goods into a marvellous great forest, as far from their enemies as they could; and being about the number of six score thousand fighting men and more, they came one day and set upon Cæsar, when his army was out of order, and fortifying of his camp, little looking to have fought that day. At the first charge, they brake the horsemen of the Romans, and compassing in the twelfth and seventh legion, they slew all the centurions and captains of the bands. And had not Cæsar self<sup>5</sup> taken his shield on his arm, and, flying in amongst the barbarous people, made a lane through them that fought before him; and the tenth legion also, seeing him in danger, run unto him from the top of the hill where they stood in battle, and broken the ranks of their enemies, there had not a Roman escaped alive that day. But taking example of Cæsar's valiantness, they fought desperately beyond their power, and yet could not make the Nervians fly, but they fought it out to

<sup>1</sup> midst.

<sup>2</sup> thoroughly.

<sup>3</sup> finally.

<sup>4</sup> forthwith.

<sup>5</sup> himself.



the death, till they were all in a manner<sup>1</sup> slain in the field. It is written that of three score thousand fighting men, there escaped only but five hundred: and of four hundred gentlemen and counsellors of the Romans, but three saved. The Senate understanding it at Rome, ordained that they should do sacrifice unto the gods, and keep feasts and solemn processions fifteen days together without intermission, having never made the like ordinance at Rome for any victory that ever was obtained.

### ACT III. SCENE III

1. *Life of Cæsar*, pp. 102, 103. There was one of Cæsar's friends called Cinna, that had a marvellous strange and terrible dream the night before. He dreamed that Cæsar bad<sup>2</sup> him to supper, and that he refused and would not go: then that Cæsar took him by the hand, and led him against his will. Now Cinna, hearing at that time that they burnt Cæsar's body in the market-place, notwithstanding that he feared his dream, and had an ague on him besides, he went into the market-place to honour his funerals. When he came thither, one of the mean sort asked him what his name was. He was straight called by his name. The first man told it to another, and that other unto another, so that it ran straight<sup>3</sup> through them all, that he was one of them that murdered Cæsar: (for indeed one of the traitors to Cæsar was also called Cinna as himself) wherefore taking him for Cinna the murderer, they fell upon him with such fury that they presently despatched him in the market-place.

2. *Life of Brutus*, p. 122. But there was a poet called Cinna, who had been no partaker of the conspiracy, but was always one of Cæsar's chiefest friends: he dreamed, the night before, that Cæsar bad him to supper with him, and that, he refusing to go, Cæsar was very importunate with him, and compelled him; so that at length he led him by the hand into a great dark place, where, being marvellously afraid, he was driven to follow him in spite of his heart.<sup>4</sup> This dream put him all night into a fever; and yet notwithstanding, the next morning, when he heard that they carried Cæsar's body to burial, being ashamed not to accompany his funerals, he went out of his house, and thrust himself into the press of the common people that were in a great uproar. And because some one called him by his name Cinna, the people, thinking he had been that Cinna who in an oration he made had spoken very evil of Cæsar, they, falling upon him in their rage, slew him outright in the market-place.

This made Brutus and his companions more afraid than any other thing, next unto the change of Antonius. Wherefore they

<sup>1</sup> as it were.  
<sup>2</sup> invited.

<sup>3</sup> at once.  
<sup>4</sup> wish.

got them out of Rome, and kept at the first in the city of Antium, hoping to return again to Rome, when the fury of the people was a little assuaged. The which they hoped would be quickly, considering that they had to deal with a fickle and unconstant multitude, easy to be carried,<sup>1</sup> and that the Senate stood for them: who notwithstanding made no enquiry for them that had torn poor Cinna the poet in pieces, but caused them to be sought for and apprehended that went with firebrands to set fire on the conspirators' houses.

## ACT IV. SCENE I

1. *Life of Antonius*, p. 169. So Octavius Cæsar would not lean to Cicero, when he saw that his whole travail and endeavor was only to restore the commonwealth to her former liberty. Therefore he sent certain of his friends to Antonius, to make them friends again: and thereupon all three met together (to wit, Cæsar, Antonius, and Lepidus) in an island environed round about with a little river, and there remained three days together. Now as touching all other matters they were easily agreed, and did divide all the empire of Rome between them, as if it had been their own inheritance. But yet they could hardly agree whom they would put to death: for every one of them would kill their enemies, and save their kinsmen and friends. Yet at length, giving place to their greedy desire to be revenged of their enemies, they spurned all reverence of blood and holiness of friendship at their feet. For Cæsar left Cicero to Antonius' will, Antonius also forsook Lucius Cæsar, who was his uncle by his mother: and both of them together suffered Lepidus to kill his own brother Paulus. Yet some writers affirm, that Cæsar and Antonius requested Paulus might be slain, and that Lepidus was contented with it.

2. *Life of Cicero*, p. 880, in the 1631 edition of North's Plutarch. Their meeting was by the city of Bolonia [the modern Bologna], where they continued three days together, they three only secretly consulting in a place environed about with a little river. Some say that Cæsar stuck hard with Cicero the first two days, but at the third, that he yielded and forsook him. The exchange they agreed upon between them, was this: Cæsar forsook Cicero; Lepidus, his own brother Paulus; and Antonius, Lucius Cæsar, his uncle by his mother's side. [The above passage is copied from Wright.]

3. See also Extract No. 5 under Act IV. Scenes ii, iii.

## ACT IV. SCENES II, III

1. *Life of Brutus*, pp. 134, 135. About that time Brutus sent to pray Cassius to come to the city of Sardis, and so he did.

<sup>1</sup> persuaded.

Brutus, understanding of his coming, went to meet him with all his friends. There both their armies being armed, they called them both *Emperors*. Now as it commonly happened in great affairs between two persons, both of them having many friends and so many captains under them, there ran tales and complaints betwixt them. Therefore, before they fell in hand with any other matter, they went into a little chamber together, and bade every man avoid,<sup>1</sup> and did shut the doors to them. Then they began to pour out their complaints one to the other, and grew hot and loud, earnestly accusing one another, and at length fell both a-weeping. Their friends that were without the chamber, hearing them loud within, and angry between themselves, they were both amazed and afraid also, lest it would grow to further matter: but yet they were commanded that no man should come to them. Notwithstanding, one Marcus Phaonius, that had been a friend and a follower of Cato while he lived, and took upon him to counterfeit a philosopher, not with wisdom and discretion, but with a certain bedlem<sup>2</sup> and frantic motion: he would needs come into the chamber, though the men offered<sup>3</sup> to keep him out. But it was no boot<sup>4</sup> to let<sup>5</sup> Phaonius, when a mad mood or toy<sup>6</sup> took him in the head: for he was a hot hasty man, and sudden in all his doings, and cared for never a senator of them all. Now, though he used this bold manner of speech after the profession of the Cynic philosophers (as who would say, *Dogs*), yet his boldness did no hurt many times, because they did but laugh at him to see him so mad. This Phaonius at that time, in despite of the door-keepers, came into the chamber, and with a certain scoffing and mocking gesture, which he counterfeited of purpose, he rehearsed the verses which old Nestor said in Homer:

“ My lords, I pray you hearken both to me,  
For I have seen mo<sup>7</sup> years than suchie<sup>8</sup> three.”

Cassius fell a-laughing at him: but Brutus thrust him out of the chamber, and called him dog, and counterfeit Cynic. Howbeit his coming in brake their strife at that time, and so they left each other. The self-same night Cassius prepared his supper in his chamber, and Brutus brought his friends with him. So when they were set at supper, Phaonius came to sit down after he had washed. Brutus told him aloud, “no man sent for him,” and bad them set him at the *upper* end: meaning indeed, at the *lower* end of the bed.<sup>9</sup> Phaonius made no ceremony, but thrust in amongst the midst<sup>10</sup> of them, and made all the company laugh at him. So they were merry all supper-time, and full of their philosophy. The next day after, Brutus, upon complaint of the Sardians, did condemn and note Lucius Pella for a defamed person, that had been a Prætor

<sup>1</sup> retire.  
<sup>2</sup> mad.

<sup>3</sup> attempted.  
<sup>4</sup> useless.

<sup>5</sup> hinder.  
<sup>6</sup> whim.

<sup>7</sup> more.  
<sup>8</sup> such.

<sup>9</sup> seat.  
<sup>10</sup> midst.

of the Romans, and whom Brutus had given charge unto: for that he was accused and convicted of robbery and pilfery in his office. This judgement much disliked<sup>1</sup> Cassius, because he himself had secretly (not many days before) warned two of his friends, attainted and convicted of the like offences, and openly had cleared them: but yet he did not therefore leave<sup>2</sup> to employ them in any manner of service as he did before. And therefore he greatly reproved Brutus, for that he would shew himself so straight<sup>3</sup> and severe, in such a time as was meeter to bear a little than to take things at the worst. Brutus in contrary manner answered, that he should remember the Ides of March, at which time they slew Julius Cæsar, who neither pilled<sup>4</sup> nor polled<sup>5</sup> the country, but only was a favourer and suborner of all them that did rob and spoil, by his countenance and authority. And if there were any occasion whereby they might honestly set aside justice and equity, they should have had more reason to have suffered Cæsar's friends to have robbed and done what wrong and injury they had would<sup>6</sup> than to bear with their own men. "For then," said he, "they could but have said we had been cowards, but now they may accuse us of injustice, beside the pains we take, and the danger we put ourselves into." And thus may we see what Brutus' intent and purpose was.

2. *Life of Brutus*, pp. 130, 131. Now whilst Brutus and Cassius were together in the city of Smyrna, Brutus prayed Cassius to let him have some part of his money whereof he had great store; because all that he could rap and rend<sup>7</sup> of his side he had bestowed it in making so great a number of ships, that by means of them they should keep all the sea at their commandment. Cassius' friends hindered this request and earnestly dissuaded him from it, persuading him, that it was no reason that Brutus should have the money which Cassius had gotten together by sparing and levied with great evil will of the people their subjects, for him to bestow liberally upon his soldiers, and by this means to win their good wills, by Cassius' charge.<sup>8</sup> This notwithstanding, Cassius gave him the third part of this total sum.

3. *Life of Brutus*, p. 129. Now Cassius would have done Brutus much honor, as Brutus did unto him, but Brutus most commonly prevented<sup>9</sup> him, and went first unto him, both because he was the elder man as also for that he was sickly of body. And men reputed him commonly to be very skilful in wars, but otherwise marvellous choleric and cruel, who sought to rule men by fear rather than with lenity: and on the other side, he was too familiar with his friends, and would jest too broadly with them.

4. *Life of Brutus*, pp. 151, 152. And for Porcia, Brutus' wife,

<sup>1</sup> displeased.

<sup>2</sup> cease.

<sup>3</sup> strait, strict.

<sup>4</sup> robbed.

<sup>5</sup> taxed.

<sup>6</sup> wished (to do).

<sup>7</sup> obtain by any means.

<sup>8</sup> at Cassius' expense.

<sup>9</sup> anticipated.

Nicolaus the Philosopher, and Valerius Maximus do write, that she, determining to kill herself (her parents and friends carefully looking to her to keep her from it), took hot burning coals, and cast them into her mouth, and kept her mouth so close that she choked herself. There was a letter of Brutus found written to his friends, complaining of their negligence, that, his wife being sick, they would not help<sup>1</sup> her, but suffered her to kill herself; choosing to die, rather than to languish in pain. Thus it appeareth that Nicolaus knew not well that time sith<sup>2</sup> the letter (at the least if it were Brutus' letter) doth plainly declare the disease and love of this lady, and also the manner of her death.

5. *Life of Brutus*, p. 128. After that, these three, Octavius Cæsar, Antonius, and Lepidus, made an agreement between themselves, and by those articles divided the provinces belonging to the empire of Rome among themselves, and did set up bills<sup>3</sup> of proscription and outlawry, condemning two hundred of the noblest men of Rome to suffer death, and among that number Cicero was one.

6. *Life of Brutus*, p. 138. Thereupon Cassius was of opinion not to try this war at one battle, but rather to delay time, and to draw it out in length, considering that they were the stronger in money, and the weaker in men and armour. But Brutus, in contrary manner, did alway before, and at that time also, desire nothing more than to put all to the hazard of battle, as soon as might be possible: to the end he might either quickly restore his country to her former liberty, or rid him forthwith of this miserable world, being still<sup>4</sup> troubled in following and maintaining of such great armies together.

7. *Life of Cæsar*, pp. 103, 104. But above all, the ghost that appeared unto Brutus shewed plainly, that the gods were offended with the murther of Cæsar. The vision was thus: Brutus being ready to pass over his army from the city of Abydos to the other coast lying directly against it, slept every night (as his manner was) in his tent; and being yet awake, thinking of his affairs (for by report he was as careful a captain and lived with as little sleep as ever man did), he thought he heard a noise at his tent-door, and looking towards the light of the lamp that waxed very dim, he saw a horrible vision of a man, of a wonderful greatness and dreadful look, which at the first made him marvellously afraid. But when he saw that it did him no hurt, but stood by his bed-side and said nothing; at length he asked him what he was. The image answered him: "I am thy ill angel, Brutus, and thou shalt see me by the city of Philippes."<sup>5</sup> Then Brutus replied again, and said, "Well, I shall see thee then." Therewithal the spirit presently<sup>6</sup> vanished from him. After that time Brutus, being in battle

<sup>1</sup> heal.

<sup>2</sup> since.

<sup>3</sup> publish lists.

<sup>4</sup> ever.

<sup>5</sup> Philippi.

<sup>6</sup> at once.

near unto the city of Philippes, against Antonius and Octavius Cæsar, at the first battle he won the victory, and overthrowing all them that withstood him, he drave them into young Cæsar's camp, which he took.

8. *Life of Brutus*, pp. 135, 136. But as they both prepared to pass over again out of Asia into Europe, there went a rumour that there appeared a wonderful sign unto him. Brutus was a careful man, and slept very little, both for that his diet was moderate, as also because he was continually occupied. He never slept in the day-time, and in the night no longer than the time he was driven to be alone, and when every body else took their rest. But now whilst he was in war, and his head ever busily occupied to think of his affairs and what would happen, after he had slumbered a little after supper, he spent all the rest of the night in dispatching of his weightiest causes; and after he had taken order for them, if he had any leisure left him, he would read some book till the third watch of the night, at what time the captains, petty captains, and colonels, did use to come to him. So, being ready to go into Europe, one night very late (when all the camp took quiet rest), as he was in his tent with a little light, thinking of weighty matters, he thought he heard one come in to him, and casting his eye towards the door of his tent, that he saw a wonderful strange and monstrous shape of a body coming towards him, and said never a word. So Brutus boldly asked what he was, a god or a man, and what cause brought him thither? The spirit answered him, "I am thy evil spirit, Brutus: and thou shalt see me by the city of Philippes." Brutus being no otherwise afraid, replied again unto it: "Well, then I shall see thee again." The spirit presently<sup>1</sup> vanished away: and Brutus called his men unto him, who told him that they heard no noise, nor saw anything at all. Thereupon Brutus returned again to think on his matters as he did before: and when the day brake, he went unto Cassius, to tell him what vision had appeared unto him in the night.

## ACT V. SCENE I

1. *Life of Brutus*, p. 137. In truth, Brutus' army was inferior to Octavius Cæsar's in number of men; but for bravery and rich furniture,<sup>2</sup> Brutus' army far excelled Cæsar's.

2. *Life of Brutus*, p. 139. The next morning, by break of day, the signal of battle was set out in Brutus' and Cassius' camp, which was an arming scarlet coat.

3. *Life of Brutus*, p. 137. The Romans called the valley between both camps, the Philippian fields. [This sentence may have influenced the form of l. 17.]

4. Compare the brief, incidental description of the manner of

<sup>1</sup> thereupon.

<sup>2</sup> equipment.

Cæsar's death here given, with the accounts of that occurrence cited from Plutarch under Act III, Scene i.

5. *Life of Brutus*, pp. 127, 128. Then coming on with his army near to Rome, he made himself to be chosen Consul, whether the Senate would or not, when he was yet but a stripling, or springall,<sup>1</sup> of twenty years old, as himself reporteth in his own Commentaries. [Compare ll. 60-61.]

6. *Life of Brutus*, p. 139. But touching Cassius, Messala reporteth that he supped by himself in his tent with a few of his friends, and that all supper-time he looked very sadly, and was full of thoughts, although it was against his nature: and that after supper he took him by the hand, and holding him fast (in token of kindness, as his manner was) told him in Greek: "Messala, I protest unto thee, and make thee my witness, that I am compelled against my mind and will (as Pompey the Great was) to jeopard<sup>2</sup> the liberty of our country to the hazard of a battle. And yet we must be lively, and of good courage, considering our good fortune, whom we should wrong too much to mistrust her, although we follow evil counsel." Messala writeth that Cassius having spoken these last words unto him, he bade him farewell, and willed him to come to supper to him the next night following, because it was his birthday.

7. See also No. 6, under IV, ii, iii.

8. *Life of Cæsar*, p. 100. It is also reported that Cassius (though otherwise he did favour the doctrine of Epicurus) beholding the image of Pompey, before they entered into the action of their traitorous enterprise, he did softly call upon it to aid him.

9. *Life of Brutus*, p. 136. Cassius, being in opinion an Epicurean, and reasoning thereon with Brutus, spake to him touching the vision [of Cæsar's ghost] thus: "In our sect, Brutus, we have an opinion, that we do not always feel or see that which we suppose we do both see and feel, but that our senses being credulous and therefore easily abused<sup>3</sup> (when they are idle and unoccupied in their own objects), are induced to imagine they see and conjecture that which in truth they do not.

10. *Life of Brutus*, p. 137. When they raised their camp, there came two eagles that, flying with a marvellous force, lighted upon two of the foremost ensighs, and always followed the soldiers, which gave them meat and fed them, until they came near to the city of Philippes: and there, one day only before the battle, they both flew away.

11. *Life of Brutus*, p. 138. And yet further, there was seen a marvellous number of fowls of prey, that feed upon dead carcases: and bee-hives also were found, where bees were gathered together in a certain place within the trenches of the camp: the which place the soothsayers thought good to shut out of the precinct of the

<sup>1</sup> *youngster*.

<sup>2</sup> *risk*.

<sup>3</sup> *deceived*.

camp, for to take away the superstitious fear and mistrust men would have of it. The which began somewhat to alter Cassius' mind from Epicurus' opinions, and had put the soldiers also in a marvellous fear.

12. *Life of Brutus*, pp. 139, 140. The next morning, by break of day, the signal of battle was set out in Brutus' and Cassius' camp, which was an arming scarlet coat: and both the chieftains spake together in the midst of their armies. There Cassius began to speak first, and said: "The gods grant us, O Brutus, that this day we may win the field, and ever after to live all the rest of our life quietly one with another. But sith the gods have so ordained it, that the greatest and chiefest things amongst men are most uncertain, and that if the battle fall out otherwise to-day than we wish or look for, we shall hardly meet again, what art thou then determined to do, to fly, or die?" Brutus answered him, being yet but a young man, and not over greatly experienced in the world: "I trust<sup>1</sup> (I know not how) a certain rule of philosophy, by the which I did greatly blame and reprove Cato for killing himself, as being no lawful nor godly act, touching the gods: nor concerning men, valiant; not to give place and yield to divine providence, and not constantly and patiently to take whatsoever it pleaseth him to send us, but to draw back and fly: but being now in the midst of the danger, I am of a contrary mind. For if it be not the will of God that this battle fall out fortunate for us, I will look no more for hope, neither seek to make any new supply for war again, but will rid me of this miserable world, and content me with my fortune. For I gave up my life for my country in the Ides of March, for the which I shall live in another more glorious world." Cassius fell a-laughing to hear what he said, and embracing him, "Come on then," said he, "let us go and charge our enemies with this mind. For either we shall conquer, or we shall not need to fear the conquerors." After this talk, they fell to consultation among their friends for the ordering of the battle.

## ACT V. SCENE II

1. *Life of Brutus*, p. 140. Then Brutus prayed Cassius he might have the leading of the right wing, the which men thought was far meeter for Cassius, both because he was the elder man, and also for that he had the better experience. But yet Cassius gave it him, and willed that Messala (who had charge of one of the warlikest legions they had) should be also in that wing with Brutus.

<sup>1</sup> Wright points out that Shakespeare misunderstood North by taking *trust* as a present when it is really a past, equivalent to the modern *trusted*. Shakespeare manages the incident very skilfully, however, and we seem to see Brutus change his mind for a sufficient reason (V, i, 95-118).



2. *Life of Brutus*, pp. 140, 141. Brutus, that led the right wing, sent little bills to the colonels and captains of private bands, in the which he wrote the word of the battle; and he himself, riding a-horseback by all the troops, did speak to them, and encourage them to stick to it like men. So by this means very few of them understood what was the word of the battle, and besides, the most part of them never tarried to have it told them, but ran with great fury to assail the enemies; whereby, through this disorder, the legions were marvellously scattered and dispersed one from the other.

### ACT V. SCENE III

1. See the last extract under the previous scene.

2. *Life of Brutus*, pp. 142-144. Furthermore, the vaward<sup>1</sup> and the midst<sup>2</sup> of Brutus' battle<sup>3</sup> had already put all their enemies to flight that withstood them, with great slaughter: so that Brutus had conquered all on his side, and Cassius had lost all on the other side. For nothing undid them but that Brutus went not to help Cassius, thinking he had overcome them as himself had done; and Cassius on the other side tarried not for Brutus, thinking he had been overthrown as himself was. And to prove that the victory fell on Brutus' side, Messala confirmeth, that they won three eagles, and divers other ensigns of the enemies, and their enemies won never a one of theirs. Now Brutus returning from the chase, after he had slain and sacked Cæsar's men, he wondered much that he could not see Cassius' tent standing up high as it was wont, neither the other tents of his camp standing as they were before, because all the whole camp had been spoiled, and the tents thrown down, at the first coming of their enemies. But they that were about Brutus, whose sight served them better, told them that they saw a great glistening<sup>4</sup> of harness,<sup>5</sup> and a number of silvered targets<sup>6</sup> that went and came into Cassius' camp, and were not (as they took it) the armours nor the number of men that they had left there to guard the camp; and yet that they saw not such a number of dead bodies and great overthrow as there should have been, if so many legions had been slain. This made Brutus at the first mistrust that which had happened. So he appointed a number of men to keep the camp of his enemy which he had taken, and caused his men to be sent for that yet followed the chase, and gathered them together, thinking to lead them to aid Cassius, who was in this state as you shall hear. First of all, he was marvellous angry to see how Brutus' men ran to give charge upon their enemies, and tarried not for the word of the battle, nor commandment to give charge: and it grieved him beside, that after he had overcome them, his men fell straight to

<sup>1</sup> vanguard.

<sup>2</sup> midst.

<sup>3</sup> host.

<sup>4</sup> glittering.

<sup>5</sup> armour.

<sup>6</sup> shields.

spoil, and were not careful to compass in the rest of the enemies behind: but with tarrying too long also, more than through the valiantness or foresight of the captains his enemies, Cassius found himself compassed in with the right wing of his enemy's army. Whereupon his horsemen brake immediately, and fled for life towards the sea. Furthermore perceiving his footmen to give ground, he did what he could to keep them from flying, and took an ensign from one of the ensign-bearers that fled, and stuck it fast at his feet: although with much ado he could scant keep his own guard together. So Cassius himself was at length compelled to fly, with a few about him, unto a little hill, from whence they might easily see what was done in all the plain: howbeit Cassius himself saw nothing, for his sight was very bad, saving that he saw (and yet with much ado) how the enemies spoiled his camp before his eyes. He saw also a great troop of horsemen, whom Brutus sent to aid him, and thought that they were his enemies that followed him: but yet he sent Titinnius, one of them that was with him, to go and know what they were. Brutus' horsemen saw him coming afar off, whom when they knew that he was one of Cassius' chiefest friends, they shouted out for joy; and they that were familiarly acquainted with him lighted from their horses, and went and embraced him. The rest compassed him in round about on horseback, with songs of victory and great rushing<sup>1</sup> of their harness,<sup>2</sup> so that they made all the field ring again for joy. But this marred all. For Cassius, thinking indeed that Titinnius was taken of the enemies, he then spake these words: "Desiring too much to live, I have lived to see one of my best friends taken, for my sake, before my face." After that, he got into a tent where nobody was, and took Pindarus with him, one of his bondsmen whom he reserved ever for such a pinch, since the cursed battle of the Parthians, where Crassus was slain, though he notwithstanding scaped from that overthrow: but then, casting his cloak over his head, and holding out his bare neck unto Pindarus, he gave him his head to be stricken off. So the head was found severed from the body: but after that time Pindarus was never seen more. Whereupon some took occasion to say that he had slain his master without his commandment. By and by they knew the horsemen that came towards them, and might see Titinnius crowned with a garland of triumph, who came before with great speed unto Cassius. But when he perceived, by the cries and tears of his friends which tormented themselves, the misfortune that had chanced to his captain Cassius by mistaking, he drew out his sword, cursing himself a thousand times that he had tarried so long, and so slew himself presently<sup>3</sup> in the field. Brutus in the meantime came forward still, and understood also that Cassius had been overthrown: but he knew nothing of his death till he

<sup>1</sup> clashing.<sup>2</sup> armour.<sup>3</sup> at once.

came very near to his camp. So when he was come thither, after he had lamented the death of Cassius, calling him the last of all the Romans, being impossible that Rome should ever breed again so noble and valiant a man as he, he caused his body to be buried, and sent it to the city of Thassos, fearing lest his funerals within his camp should cause great disorder. Then he called his soldiers together, and did encourage them again.

3. *Life of Cæsar*, p. 103. Furthermore, of all the chances that happen unto men upon the earth, that which came to Cassius above all other, is most to be wondered at: for he, being overcome in battle at the journey of Philippes, slew himself with the same sword with the which he strake Cæsar.

4. *Life of Brutus*, p. 148. [This extract concerns the second battle of Philippi, which Shakespeare puts upon the same day with the first.] Then suddenly, one of the chiefest knights he had in all his army, called Camulatus, and that was alway marvellously esteemed of for his valiantness, until that time,—he came hard by Brutus on horseback, and rode before his face to yield himself unto his enemies. Brutus was marvellous sorry for it: wherefore, partly for anger, and partly for fear of greater treason and rebellion, he suddenly caused his army to march, being past three of the clock in the afternoon.

#### ACT V. SCENE IV

1. *Life of Brutus*, pp. 148, 149. There was the son of Marcus Cato slain, valiantly fighting among the lusty youths. For notwithstanding that he was very weary and over-harried,<sup>1</sup> yet would he not therefore fly; but manfully fighting and laying about him, telling aloud his name, and also his father's name, at length he was beaten down amongst many other dead bodies of his enemies, which he had slain round about him. So there were slain in the field all the chiefest gentlemen and nobility that were in his army, who valiantly ran into any danger to save Brutus' life: amongst whom there was one of Brutus' friends called Lucilius, who seeing a troop of barbarous men making no reckoning of all men else they met in their way, but going all together right against Brutus, he determined to stay them with the hazard of his life; and being left behind, told them that he was Brutus: and because they should believe him, he prayed them to bring him to Antonius, for he said he was afraid of Cæsar, and that he did trust Antonius better. These barbarous men, being very glad of this good hap, and thinking themselves happy men, they carried him in the night, and sent some before unto Antonius, to tell him of their coming. He was marvellous glad of it, and went out to meet them that brought

<sup>1</sup> much harassed.

him. Others also understanding of it, that they had brought Brutus prisoner, they came out of all parts of the camp to see him, some pitying his hard fortune, and others saying that it was not done like himself, so cowardly to be taken alive of the barbarous people for fear of death. When they came near together, Antonius stayed awhile bethinking himself how he should use Brutus. In the meantime Lucilius was brought to him, who stoutly with a bold countenance said: "Antonius, I dare assure thee, that no enemy hath taken nor shall take Marcus Brutus alive, and I beseech God keep him from that fortune: for wheresoever he be found, alive or dead, he will be found like himself. And now for myself, I am come unto thee, having deceived these men of arms here, bearing them down<sup>1</sup> that I was Brutus, and do not refuse to suffer any torment thou wilt put me to." Lucilius' words made them all amazed that heard him. Antonius on the other side, looking upon all them that had brought him, said unto them: "My companions, I think ye are sorry you have failed of your purpose, and that you think this man hath done you great wrong: but I assure you, you have taken a better booty than that you followed. For instead of an enemy you have brought me a friend: and for my part, if you had brought me Brutus alive, truly I cannot tell what I should have done to him. For I had rather have such men my friends, as this man here, than mine enemies." Then he embraced Lucilius, and at that time delivered him to one of his friends in custody; and Lucilius ever after served him faithfully, even to his death.

## ACT V. SCENE V

1. *Life of Brutus*, pp. 149-151. Now Brutus having passed a little river, walled in on every side with high rocks and shadowed with great trees, being then dark night, he went no further, but stayed at the foot of a rock with certain of his captains and friends that followed him: and looking up to the firmament that was full of stars, sighing, he rehearsed two verses, of the which Volumnius wrote the one, to this effect:

"Let not the wight from whom this mischief went,  
O Jove, escape without due punishment:"

and saith that he had forgotten the other. Within a little while after, naming his friends that he had seen slain in battle before his eyes, he fetched a greater sigh than before, specially when he came to name Labio and Flavius, of whom the one was his lieutenant, and the other captain of the pioneers of his camp. In the meantime one of the company being athirst, and seeing Brutus athirst also, he ran to the river for water, and brought it in his

<sup>1</sup> making them believe.

sallet.<sup>1</sup> At the same time they heard a noise on the other side of the river: whereupon Volumnius took Dardanus, Brutus' servant, with him, to see what it was: and returning straight again, asked if there were any water left. Brutus smiling, gently told him, "All is drunk, but they shall bring you some more." Thereupon he sent him again that went for water before, who was in great danger of being taken by the enemies, and hardly escaped, being sore hurt.

Furthermore, Brutus thought that there was no great number of men slain in battle: and to know the truth of it, there was one called Statilius, that promised to go through his enemies, for otherwise it was impossible to go see their camp: and from thence, if all were well, that he would lift up a torch-light in the air, and then return again with speed to him. The torch-light was lift<sup>2</sup> up as he had promised, for Statilius went thither. Now Brutus seeing Statilius tarry long after that, and that he came not again, he said: "If Statilius be alive, he will come again." But his evil fortune was such that, as he came back, he lighted in his enemies' hands and was slain. Now the night being far spent, Brutus as he sat bowed towards Clitus, one of his men, and told him somewhat in his ear: the other answered him not, but fell a-weeping. Thereupon he proved<sup>3</sup> Dardanus, and said somewhat also to him: at length he came to Volumnius himself, and speaking to him in Greek, prayed him for the studies' sake which brought them acquainted together, that he would help him to put his hand to his sword, to thrust it in him to kill him. Volumnius denied his request, and so did many others: and amongst the rest one of them said, there was no tarrying for them there, but that they must needs fly. Then Brutus, rising up, "We must fly indeed," said he, "but it must be with our hands, not with our feet." Then taking every man by the hand, he said these words unto them with a cheerful countenance: "It rejoiceth my heart that not one of my friends hath failed me at my need, and I do not complain of my fortune, but only for my country's sake: for as for me, I think myself happier than they that have overcome, considering that I leave a perpetual fame of virtue and honesty, the which our enemies the conquerors shall never attain unto by force or money; neither can let<sup>4</sup> their posterity to say that they, being naughty and unjust men, have slain good men, to usurp tyrannical power not pertaining to them." Having so said, he prayed every man to shift for himself, and then he went a little aside with two or three only, among the which Strato was one, with whom he came first acquainted by the study of rhetoric. He came as near to him as he could, and taking his sword by the hilt with both his hands, and falling down upon the point of it, ran himself through. Others say that not he, but Strato (at his request) held the sword in his hand, and turned his

<sup>1</sup> helmet.<sup>2</sup> lifted.<sup>3</sup> tried.<sup>4</sup> hinder.

head aside, and that Brutus fell down upon it, and so ran himself through, and died presently.<sup>1</sup> Messala, that had been Brutus' great friend, became afterwards Octavius Cæsar's friend: so, shortly after, Cæsar being at good leisure, he brought Strato, Brutus' friend, unto him, and weeping said: "Cæsar, behold, here is he that did the last service to my Brutus." Cæsar welcomed him at that time, and afterwards he did him as faithful service in all his affairs as any Grecian else he had about him, until the battle of Actium.

2. *Life of Cæsar*, p. 104. The second battle [of Philippi] being at hand, this spirit [of Cæsar] appeared again unto him, but spake never a word. Thereupon Brutus, knowing that he should die, did put himself to all hazard in battle, but yet fighting could not be slain. So seeing his men put to flight and overthrown, he ran unto a little rock not far off, and there setting his sword's point to his breast, fell upon it and slew himself; but yet, as it is reported, with the help of his friend that despatched him.

3. *Life of Brutus*, p. 130. For it was said that Antonius spake it openly divers times, that he thought, that of all them that had slain Cæsar, there was none but Brutus only that was moved to do it, as thinking the act commendable of itself: but that all the other conspirators did conspire his death for some private malice or envy, that they otherwise did bear unto him.

*Passages not already cited, which throw light upon the characters of  
BRUTUS AND CASSIUS.*

1. *Life of Brutus*, pp. 107-108. *Concerning Brutus.* Afterwards, when the empire of Rome was divided into factions, and that Cæsar and Pompey both were in arms, one against the other, and that all the empire of Rome was in garboil<sup>2</sup> and uproar: it was thought then that Brutus would take part with Cæsar, because Pompey not long before had put his father to death. But Brutus, preferring the respect of his country and commonwealth before private affection, and persuading himself that Pompey had juster cause to enter into arms than Cæsar, he then took part with Pompey. . . . Brutus, being in Pompey's camp, did nothing but study all day long, except he were with Pompey; and not only the days before, but the self-same day also before the great battle was fought in the fields of Pharsalia, where Pompey was overcome. . . . Furthermore, when others slept, or thought what would happen the morrow after, he fell to his book, and wrote all day long till night, writing a breviary<sup>3</sup> of Polybius.

2. *Life of Brutus*, p. 109. *Concerning Brutus.* As Brutus' gravity and constant mind would not grant all men their requests that sued unto him, but, being moved with reason and discretion,

<sup>1</sup> forthwith.

<sup>2</sup> tumult.

<sup>3</sup> compendium.

did always incline to that which was good and honest: even so, when it was moved to follow any matter, he used a kind of forcible and vehement persuasion, that calmed not till he had obtained his desire. For by flattering of him a man could never obtain anything at his hands, nor make him to do that which was unjust.

3. *Life of Brutus*, pp. 111–112. *Concerning Brutus and Cassius.* Cassius, being a choleric man, and hating Cæsar privately more than he did the tyranny openly, he incensed Brutus against him. It is also reported, that Brutus could evil away with<sup>1</sup> the tyranny, and that Cassius hated the tyrant: making many complaints for the injuries he had done him; and amongst others, for that he had taken away his lions from him. Cassius had provided them for his sports when he should be *Ædilis*; and they were found in the city of Megara, when it was won by Calenus: and Cæsar kept them. . . . And this was the cause (as some do report) that made Cassius conspire against Cæsar. But this holdeth no water: for Cassius, even from his cradle, could not abide any manner of tyrants; as it appeared when he was but a boy, and went unto the same school that Faustus, the son of Sylla, did. And Faustus, bragging among other boys, highly boasted of his father's kingdom: Cassius rose up on his feet, and gave him two good wirts<sup>2</sup> on the ear. Faustus' governors would have put this matter in suit against Cassius: but Pompey would not suffer them, but caused the two boys to be brought before him, and asked them how the matter came to pass. Then Cassius (as it is written of him) said unto the other: "Go to, Faustus, speak again, and<sup>3</sup> thou darest, before this nobleman here, the same words that made me angry with thee, that my fists may walk once again about thine ears." Such was Cassius' hot stirring nature.

4. *Life of Brutus*, pp. 129–130. *Concerning Brutus and Cassius.* Brutus, for his virtue and valiantness, was well beloved of the people and his own, esteemed of noblemen, and hated of no man, not so much as of his enemies; because he was a marvellous lowly and gentle person, noble-minded, and would never be in any rage, nor carried away with pleasure and covetousness, but had ever an upright mind with him, and would never yield to any wrong or injustice; the which was the chiefest cause of his fame, of his rising, and of the goodwill that every man bare him; for they were all persuaded that his intent was good. . . . And as for Cassius, a hot, choleric, and cruel man, that would oftentimes be carried away from justice for gain, it was certainly thought that he made war and put himself into sundry dangers, more to have absolute power and authority than to defend the liberty of his country.

<sup>1</sup> ill put up with.

<sup>2</sup> blows.

<sup>3</sup> if.

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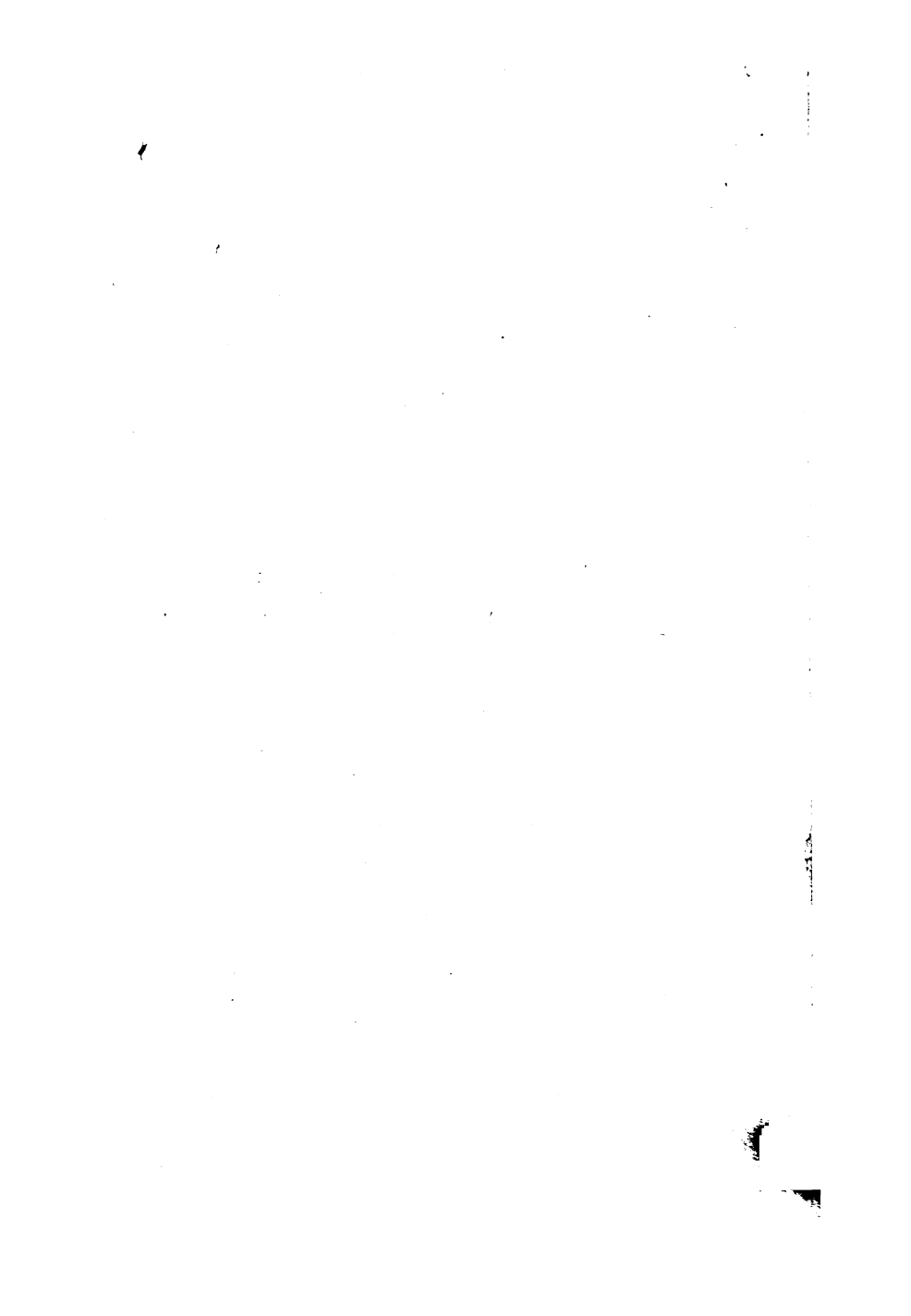


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